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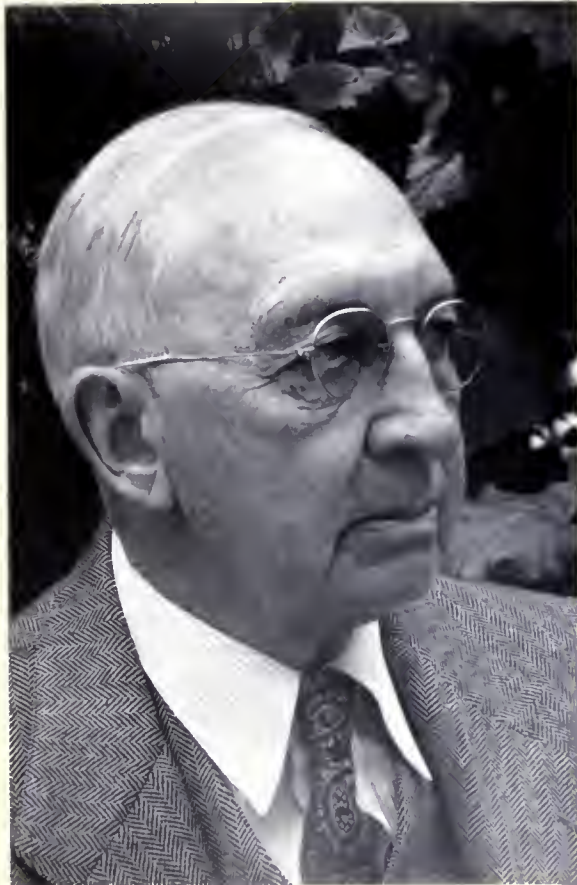
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Regional Oral History Office

William Charles Hays

ORDER, TASTE, AND GRACE IN ARCHITECTURE

An Interview Conducted by
Edna Tartaul Daniel

Berkeley
1968



William C. Hays on his 77th birthday

In the garden of his home
At 2924 Derby Street, Berkeley.

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FOREWORD

William C. Hays was interviewed at length in 1959 as a part of a program of the Regional Oral History Office to record the history of the University of California. This final manuscript was not completed until 1968, five years following Mr. Hays' death. The time and the method of completing this manuscript has been unusual, in part a reflection of Mr. Hays' wish to complete a correct and valuable history and his inability because of poor health to even begin to do all the hundreds of hours of rewriting that became his objective. Final work on the manuscript, after Mr. Hays' death ended the possibility of his making the rough transcript into a polished manuscript, was delayed until funds could be obtained. In 1967 a grant from the Alumni Foundation to fund interviews on the history of the University made it possible to final-type the manuscript.

A series of circumstances delayed the expeditious editing of Mr. Hays' interviews in 1959 and 1960. After the interviews were transcribed, but before Mrs. Daniel, the interviewer, had a chance to edit the manuscript, Mr. Hays asked to see the verbatim transcript and check it himself. Mrs. Daniel delivered the unedited manuscript to him and it remained in his hands for some time. After checking back with Mr. Hays a number of times and talking to his doctor, Mrs. Daniel decided the burden of

this work he wanted to do alone was too great (the transcript ran to 1176 pages), and asked if she could take it back and straighten it up a bit before he went over it, still acceding to his wish to do the initial editing, unlike the usual office procedure. Mr. Hays agreed to Mrs. Daniel's plan. When it became necessary for Mrs. Daniel to accompany her husband to Europe for a year, she planned to take the manuscript for editing in what she expected would be a great amount of uninterrupted time. Mr. Hays approved this arrangement and seemed relieved to know it was being taken care of, but it developed that it was against Library policy to have such manuscripts removed from the office. Mr. Hays was informed of the change in plans, which quite upset him. His health was such that he felt urgency in the editing was necessary and so Mrs. Daniel rough-edited the manuscript in a few weeks and gave it to him in its rough form, with his understanding that he could go through it but that when she returned it would be redone and they would work jointly on it.

Mr. Hays, in Mrs. Daniel's absence, became more concerned for the future of the manuscript and frustrated in his inability to do alone what he felt the manuscript needed. His wish was that he could have the whole manuscript rewritten with the aid of a graduate student hired by the University. He also proposed that he work on twenty pages of the manuscript

at a time, with the office then retyping and returning it with interlineations incorporated. He was very desirous of producing a really readable, useful work. But his health continued to fail, and he died in January 1963. Several months later Mrs. Willa Baum, head of the office, went to pick up the manuscript from Mrs. Hays. In December 1964 Mrs. Daniel was available to edit the manuscript in great detail, retyping and rewriting extensively in an attempt to piece together sentences and subjects that had been discontinuous in the interviewing.

Because the editing process described here is not at all usual for this office, it has been felt that to deposit the original transcript, as well as Mr. Hays' notes on the manuscript and original documentary material that he provided for Mrs. Daniel, would fill in some blanks for the scholar and would give a closer feeling of the manner of speaking and working of the interviewee.

The Regional Oral History Office was established to tape-record autobiographical interviews with people prominent in the recent history of Northern California. The office is under the direction of Mrs. Willa Baum, and under the administrative supervision of the Director of The Bancroft Library. Past interviews by the office which may supplement the material covered in this interview have been done with William Wurster, Dean Emeritus of the College of Environmental Design; Herbert

B. Foster, University Engineer; and John Gregg, Professor
Emeritus of Landscape Architecture, and with others in related
fields.

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486 The Bancroft Library
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Berkeley, California

30 January 1968

INTRODUCTION

Mr. Hays was interviewed during twenty-one sessions from July through November of 1959 in the living room of his home at 2924 Derby Street in Berkeley. A few words about the house may help to convey something about the man.

It was placed in an attractive setting of trees and shrubs. A tall yew, low magnolias and several other plants, interesting in shape, texture, and color implied care and impressive competence in the selection of plant material. Mr. Hays enjoyed talking about the plants in his garden, what they were, the care they required, and how they were trained to assume a desired shape.

After a brief walk from the sidewalk to the front door, one stepped inside and observed in the entry hall opposite the front door a table of slender proportions holding, always, something beautiful, perhaps one of Mrs. Hays' sculptures.

The physical arrangement of space within the house was graceful and convenient. The entry hall went on to a cross hall which provided access in direction from left to right, to kitchen area, dining room, living room, and in a hairpin turn direction, the stairway going to sleeping rooms upstairs.

The living room, in which the interviewer and Mr. Hays sat, lay across the street side of the house. Outside greenery cast a seclusive quality to the scene and a front bay, holding a grand

piano, drew the eye out in an awareness of space. Walls were cream colored. Polished floors disappeared under dark and rich looking oriental rugs. Upholstery fabrics in quiet tones covered chairs and sofas. Here and there on shelves and tables were books, of course, many handsomely bound.

As the interview progressed, Mr. Hays assembled papers, plans, and photographs in the dining room. Finally the aspect of dining disappeared as the archives took over. The room was just as useful and pleasant as a repository of papers as it had no doubt proven to be in its original use. This incident seemed to characterize the architectural versatility of Mr. Hays and the house which he had designed at a much earlier date. In summary, one could say that quiet, harmonious grace prevailed in the combination of space, objects, color, line, and texture of Mr. and Mrs. Hays' home.

Mr. Hays was a charming, lively, and elegant accent to his home. His garments adorned his small frame in a most distinguished way. His suit fabrics were without exception finely woven and skilfully cut. One's attention usually was drawn to his neckties because they were exactly the weave and color to provide subtle accent.

In manner, Mr. Hays was gracious and cordial and very reluctant to be absolutely critical. A great deal of his conversation was anecdotal in an interesting and informative direction. Occasionally

he bogged down in details of a detail. The interviewer regarded these digressions as the inevitable concomitant of an enthusiastic soul who always looked around as well as before and behind the things which interested him. When Mr. Hays recalled controversial situations he was palpably uncomfortable and after decided to omit them.

His enthusiasms were numerous and his outlook tolerant. He went smoothly along the twentieth century apparently fascinated by what he observed. The flow of architectural change didn't seem to upset him at all. How and why buildings evolved drove him to pencil and paper in happy anticipation of sketching and explaining the ideas inherent in what he saw.

His wife, Elah Hays, seldom appeared, as the interviews went on, because, usually, she was busy teaching at the California College of Arts and Crafts in Oakland. If she did happen to come in, Mr. Hays glowed in the special way he had about him when he talked about her. He admired her immensely and mentioned again and again the considerable difference in their ages. He considered himself to be ages older than she and particularly blessed in his marriage. He was full of admiration of her design ability and her competence in handling her material.

Some of her work appears in the facade of Giannini Hall. She designed the frescoes and supervised the development of molds to render them as an integral part of the structure.

She worked always at her art. At one period she rented the studio in Mr. Neuhaus' home which was next door and of course conveniently situated for the mother of two children. The Hays children reflected in adult life the aesthetic stimulation of their early years. Mrs. Rogers (Dale Hays) continues her work in ceramics and Charles Hays is a photographer.

Edna Daniel
Interviewer

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University of California
Berkeley, California

24 January 1968

William Charles Hays

1873-1963

PROFESSOR OF ARCHITECTURE, EMERITUS

William Charles Hays was born on July 7, 1873, in Philadelphia, the son of Charles H. Hays and Helen R. (Dales) Hays. His death on January 2, 1963, concluded a distinguished career in two professional fields. As a professor of architecture he had been associated with the development and growth of the teaching of architecture at the University of California from the initial formative years of the department to its present development as the largest of the three faculties which now make up the College of Environmental Design. In his courses in architectural design, though he eventually became the oldest member of the faculty of architecture, his students always regarded him as an advanced thinker, in short a "modernist." While of course the teaching of design was his primary concern, he also for many years gave the courses in the history of architecture. Here his exceptional knowledge of and interest in the architecture and culture of the Middle Ages made his course in medieval architecture one never to be forgotten. But perhaps it was the warmth of his personality and the great interest he always felt in his students and their development that made him an unforgettable teacher. During the long years of his retirement few of his former students ever returned to Berkeley without stopping in to see him at his house on Derby Street.

To this house, in 1921, Mr. Hays brought his bride, Elah Hale, distinguished sculptress, of Berkeley. And here, together, they established a home which was to become notable for its charm, its superb cuisine, and its hospitality. Here Mr. Hays, who, in addition to his scholarly interests had an enormous zest for living and a great feeling for the refinements and graces with which life can be adorned, delighted in receiving and entertaining his friends, colleagues, and students. Here his children were brought up and here he lived out an active and fruitful life. He is survived by his wife; by a son, Charles Harrison Hays of Berkeley; and by a daughter, Dale, now Mrs. B. T. Rogers, of Embudo, New Mexico.

William Charles Hays took his undergraduate degree at the University of Pennsylvania in 1893. His distinction in his architectural career started early when, before reaching his majority, he won in competition, in conjunction with Milton Bennett Medary, Jr., the architectural commission for the design of Howard Houston Hall, University of Pennsylvania. Houston Hall is said to be the first "Student's Union" in the United States. In a letter from a Philadelphia friend received shortly before his death, Mr. Hays was gratified to read, "Houston Hall, enlarged some years ago by Robert McGoodwin, is still serving its original purpose as the center of student social life on the campus. It is a beautiful as well as a most useful building..."

Mr. Hays won the John Stewardson Memorial Travelling Fellowship which enabled him to complete his professional studies at the American Academy in Rome and at the ateliers of Godefroy-Frenet and Laloux in Paris. Returning from his studies abroad, and after two years of office experience, he set up his own practice in Philadelphia, at the same time teaching at the University of Pennsylvania. During this period he had works under way in Maine, Florida, and Minnesota as well as in Philadelphia.

In 1904 John Galen Howard invited him to come to California and join his staff in the development of the General Plan for the University of California, and in the following year asked him to teach architectural design in the professional curriculum at the University. Shortly after coming to California he joined the firm of Howard and Galloway and while with them contributed to the design of the University Library and to that of the original Architecture Building with its interesting and, at the time, novel use of a continuous ribbon of windows.

In 1908 Mr. Hays opened an office in San Francisco where, until a few years ago, he carried on his own independent practice. From this activity came many interesting projects, buildings, and studies. Among the more important buildings constructed in the Bay Area are the First Presbyterian Church in San Francisco; the First Presbyterian Church in Oakland; school buildings; fraternity houses; many residences; and, on the Berkeley campus, Giannini Hall. He served the University as Consulting and Advisory Architect for the Medical School and Hospital Group in San Francisco and was responsible for the design of the Medical and Dental Clinic buildings on the San Francisco campus. He also served the University as Supervising Architect for the Davis campus and designed many of its buildings including the Dairy Industry, Horticulture, Animal Sciences, Veterinary, Botany, and Physics Buildings, the Gymnasium, and (in collaboration) the Library. After he had largely given up the active practice of architecture he continued to serve the University by making an exhaustive study of its housing needs. Out of this study came a type plan for students' residence halls which has served as a general pattern for the residence halls now being designed for the University by other architects.

Mr. Hays was a Fellow of the American Institute of Architects and a member of other professional societies. He was a member, and twice president of the T-square Club of Philadelphia, belonged to the Faculty Club and the Arts Club in Berkeley and the Bohemian Club in San Francisco.

The executed buildings designed by an architect stand as the visual evidence of his creative ability, easily seen by all. Not so easily seen but of equal importance is the sense of professional responsibility and of ethical conduct which an architect should possess. Mr. Hays did have this sense, and that he succeeded in convincing successive generations of students, now architects, of its prime importance, is perhaps of all his achievements, the greatest.

G. P. SIMONDS
K. H. CARDWELL
V. A. DEMARS
M. A. GOODMAN
H. MOISE

TABLE OF CONTENTS

PREFACE	i
INTRODUCTION	v
IN MEMORIAM	ix
FAMILY AND EARLY SCHOOLING	1
CHOOSING ARCHITECTURE STUDY AT THE UNIVERSITY OF PENNSYLVANIA	10
THE YOUNG ARCHITECT IN PHILADELPHIA	21
TRAVEL AND STUDY IN ITALY, 1896	30
ENGLISH CYCLE TOUR, SUMMER 1898	38
ÉCOLE DES BEAUX ARTS: ENTRANCE COMPETITION, MILIEU	42
WORK FOR STETSON UNIVERSITY, DE LAND, FLORIDA	52
ARCHITECTURAL LEAGUE OF AMERICA CONVENTIONS, 1901-1903	56
JOHN GALEN HOWARD: SAN FRANCISCO OFFICE, 1904	65
HOWARD AND GALLOWAY OFFICE, 1906-1908	77
THE BURNHAM PLAN	90
ESTABLISHMENT OF HAYS OFFICE, 68 POST STREET	92
SAN FRANCISCO ARCHITECTURAL SCENE UP TO THE 1915	97
THE BOHEMIAN CLUB	112
BEGINNINGS OF THE DEPARTMENT OF ARCHITECTURE	121
THE DEPARTMENT IN THE 1940s: ERIC MENDELSSOHN	132
CITY OF BERKELEY: BUILDINGS, SOCIAL FUNCTIONS, REAL ESTATE	136
TWO UNIVERSITY PERSONALITIES: BENJAMIN IDE WHEELER AND LUCY SPRAGUE MITCHELL	144

THE BERKELEY CAMPUS: BÉNARD AND HOWARD PLANS	157
THE BERKELEY CAMPUS: DOE LIBRARY	162
THE BERKELEY CAMPUS: MEMORIAL STADIUM	174
THE BERKELEY CAMPUS: HILGARD HALL AND GIANNINI HALL	180
THE BERKELEY CAMPUS: ORIENTATION AND TOPOGRAPHY	184
THE BERKELEY CAMPUS: SPROUL HALL	190
THE BERKELEY CAMPUS: STUDENT HOUSING	194
THE BERKELEY CAMPUS: RESIDENCE HALL UNITS I AND II	203
CITY OF BERKELEY ZONING AND PLANNING IN RELATION TO THE UNIVERSITY	208
SAN FRANCISCO CAMPUS ARCHITECTURE	212
DAVIS CAMPUS ARCHITECTURE	222
PROFESSOR HAYS COMMENTS ON GOOD TASTE AND HIS OWN BEST WORK	226
PRELIMINARY DRAFT OF A PERSONAL HISTORY OF THE PROFESSION, by William Charles Hays	231
PARTIAL INDEX	242

FAMILY AND EARLY SCHOOLING

Daniel: Let's begin with your ancestors.

Hays: My maternal great-grandfather Dales had a private school on Varrick Street in New York City. My mother's father, James Hamilton Dales, came to Philadelphia. He lived to be 80 and died when I was a small boy so I have no recollection of him, although I do know that he was a skilled craftsman in the Bement, Miles and Company metalworking establishment in Philadelphia.

My father was a telegraph operator in Philadelphia and so was my mother; in fact, they met over telegraph messages. They were married in 1869 when they were 21.

Daniel: Did you have brothers and sisters?

Hays: There were seven of us with a girl right in the middle. We had a closely knit, busy, active home life, and in general a spirit of real congeniality prevailed. I especially remember Christmas. The whole crowd of us would go to buy the Christmas tree and then we would march it home. Summer we always had together on the New Jersey coast or up in the mountains of Pennsylvania.

We had a favorite uncle, Frank. He was a bachelor and lived with my grandmother Hays, supporting her in a modest way. He

Hays: was an extremely important person in our Christmas celebration. I think he must have enjoyed all of us children because he spent a great deal of time at our house. He went with us on our summer vacations and spent a great deal of time walking with us. He helped me catch my first fish. I remember him, particularly, as a jolly man.

At home, we were somewhat restricted. My father was a Baptist. No one used improper language and of course there was no smoking or drinking. Father worked for a wool fabric importing company. He was the bookkeeper. When I was small he used to bring me swatches of wool to play with.

Daniel: What about your brothers and sisters?

Hays: My oldest brother, Eugene Dales, was born in 1871. He was never particularly in harmony with either Father or Mother; in fact, he had stormy differences with Father. A gold watch was to come to each boy at 21 who didn't smoke or drink. When Gene was 17 he began to take an occasional glass of beer. Somehow my father discovered this. You can imagine what followed. Gene did not receive his gold watch.

I'm the second child, born July 7, 1873. The brother between my sister and me died in infancy. My next brother, Frank, born 1879, was very colorless.

Ralph Langdon Hays, born in 1881, was quite exceptional but died in his early thirties. He and his partner in real estate activities had the good fortune to invest in property of

Hays: importance to a railroad operation. It was sold at considerable profit. Unfortunately, this promising start was cut short by pneumonia.

Herbert Clifton Hays, my youngest brother, was born 1884. He had been in Ralph's business and went to work in the county recorder's office after Ralph died. As time went on he took a great interest in youth activities and a playground in Lansdowne, Pennsylvania, was named for him for which he had done all the groundwork. That takes care of all the boys.

My sister Bess, who was born in 1877, was a perfectly delightful girl. She didn't go to college but completed her education at finishing school. She played the piano and sang moderately well. She was a very handsome young woman.

Daniel: What about schooling? When did you start it?

Hays: I can't remember a time when I wasn't having regular instruction in free-hand drawing from Aunt Sarah Frances Dales, the eldest of four daughters in my mother's family. She was teaching me when I was four years old. Before that, I played a good deal in the garden of the home she shared with my grandmother at 830 Capitol Street in Philadelphia. It was on a narrow lot running through from Capitol Street to Corinthian Avenue. My domain was under a peach tree at the Corinthian Avenue end of the garden. The earth under it was free of lawn and I could dig as much as I wanted to. Long after the event, my aunt used to tell me about the primitive engineering works I made by digging long

Hays: lines of tiny trenches and filling them with empty thread spools supplied by her.

She not only taught art and miniature painting but was also a skilled seamstress. She loved to tell me how I showed her that "the water runs fru rare and fru rare." She taught her art classes from books of meticulous drawings made with a hard pencil. I think they were German publications.

Daniel: You didn't draw the light and color and objects within your range of vision?

Hays: In Philadelphia, in those days, you didn't get that kind of training. We copied drawings, mostly landscapes, sometimes animals and particularly horses, from those books. Of course if you had been in Paris at that time, you could have been drawing models in art classes. I didn't draw in a life class in Philadelphia until my late teens. Frederick H. Meyer, who founded the California College of Arts and Crafts, and Earl Stetson Crawford of Whistler's School in Paris also were students in that class.

I am sure that my aunt would not have approved of life classes because she was an extremely rigid Presbyterian. Grandfather Dales and Grandmother Dales went to Presbyterian church every Sunday, walking two miles each way, even through the snow. They never took a streetcar. Now another thing, my grandparents never knew that I learned to dance in my late teens. They never would have approved of my going to a theater. The first time I

Hays: ever set foot inside a theater was at my high school commencement in Philadelphia, which was held at the Chestnut Street Theater in June 1890. Twenty years or so later I took my Aunt Sadie, who was then in her 60's, to see "Hamlet." That was her first experience in a theater. I doubt that she ever went again. After seeing "Hamlet," she said, "Well, I don't see anything particularly wrong about that."

Aunt Sadie taught some of her students water color. In those days water colors did not come in tubes. They were in solid, very very hard cakes, the best of them made by Windsor and Newton in London. They were on a par with Chinese, Japanese "sumi," or India ink. We had to rub and rub them in water on a porcelain palette. The solution came out very clear, not at all granular like the material in children's paint boxes now.

By the way, this sort of pigment in American schools at the turn of the century was always called "India ink" although it could have been Chinese or Japanese sumi. I remember that in the architectural ateliers in Paris, the new students had to grind India ink in little stone containers for the older students. I still have my little stone containers. That was a tedious job.

Daniel: About how long did you study with your aunt?

Hays: Probably about three years. I was also doing on my own some water color sketching outside.

Daniel: Precisely how did you work?

Hays: We used extremely small brushes and almost tickled the paint on the paper.

Daniel: You didn't use a wet paper ever?

Hays: Oh, no. I never heard of a wet paper technique until I came across Signor O. Carlandi in Rome who was in a life class I went to. This was in 1896 or 8. I think he may have been a pioneer. His way of working was this: having prepared his paper, dampening the sheet, he looked at his subject, squinting his eye, to sense the prevailing colors, and started at the top of his paper, going right down to the bottom, changing colors throughout the wet flow. In that way he had an off-white general tone, over which he worked in semi-opaque colors for the light tones and pigments right out of the tube for the darker details.

Daniel: Was drawing your only pre-school training?

Hays: I was in Aunt Sadie's classes by the time I was four. I didn't start regular school until I was seven.

Almost as soon as my drawing lessons began, my sister and I started piano lessons. Our teacher was named Schnabel, no relation to the later pianist, as far as I know. I was playing moderately well by the time I entered high school. Then came a time when I didn't touch a keyboard and my skill disappeared. Twenty or more years later, my father sent me a little notebook which Mr. Schnabel had used for assignment notes. He had underlined one entry, "Willie must not lose his temper and pound the keys when he makes mistakes."

Daniel: At what grade did you start school?

Hays: The first, in 1880. We had primary, secondary, grammar, and

William C. Hays, about 1886



Hays: high schools, and an intermediate between the high school--lower than the high school and higher than the top grade of the grammar school. There were four grades in each of them: one to four, five to eight, nine to twelve. I went through primary in a year and a half instead of two and I jumped one quarter of the required grades all the way through until I was ready for high school. I was going into the new manual training school which had an entrance requirement of age 14. I was 12 and a half and had to go into the intermediate grade at that point until the age requirement was reduced to 13.

Daniel: Do you remember how the choice to send you to manual training high school was made?

Hays: I was always clever with my hands. My older brother Gene had gone there. He was in the second class to start and I was in the third. This was the third manual training school in the United States. The shop people there were perfectly wonderful.

I do want, though, to go back to my last grade in grammar school which was taught by an amazing person, Miss Mendenhall. At that stage she was, just as C. Hanford Henderson later became, a tremendously formative influence in my schooling. Miss Mendenhall, among other things, gave us a course, and a stiff one, in etymology. It was one of the most valuable courses I've ever had in my life. There is no longer anything of the kind in public schools. Etymology not only opened up the English language, but French, Spanish, Italian, and Portuguese,

Hays: because every Latin derivative is practically the same.

Another very useful kind of learning, and I'm not sure Miss Mendenhall was responsible for this, required us to memorize the presidents of the United States in a sort of sing-song verse.

That last year in grammar was tremendously valuable.

Daniel: What did you do at the intermediate school?

Hays: Oh, kill time. I was waiting impatiently to get into the other school. Porbably I did mathematics because when I got into college I was good at it.

Daniel: Did you look forward to your experience in the new high school?

Hays: Oh my word, yes. Excepting for Latin, we had a full high school course, strong in math, very strong in science--physics and chemistry. I remember the thrill I got when we measured the velocity of light. We seem to have had a good deal of equipment for that time. I remember the first time I saw a needle deflect in reaction to a current of electricity. We put something in a purply red fluid and bingo, the needle jumped! What a thrill! How well I remember when we produced a spark a quarter of an inch long. We weren't just at the beginnings of the industrial system. That goes without saying. But of the things which instrumented and advanced the industrial era we were participants and observers.

Daniel: Did athletic events interest you in high school?

Hays: In my high school days, my brother Gene and Fred Koch were great competitors in track events. I tried, too, but I can still see myself falling behind, slowly, and then rapidly.

Daniel: What about social activities?

Hays: You didn't have social activities until you were in college;
then you had the big class balls which were very fine affairs.

CHOOSING ARCHITECTURE STUDY AT THE UNIVERSITY OF PENNSYLVANIA

Daniel: When did you first consider that you would like to make buildings?

Hays: Before I was ten. I was always working with my hands. I had a little shop. Everything I did was entirely by hand. There was no machinery at all. The first time I can recall my father ever having asked me what I was going to do I said, "I'm going to be an architect." This was when we lived in Ridley Park and I commuted to Philadelphia to school. There was quite a good deal of house building going on then. I passed quite a lot of it on the way to and from school.

Architecture had gone into a decline 30 or 40 years before and houses were being built from pictures in books. (Architects were called "arshietects.") Generally, when people were going to build a house, the contractor, or carpenter, in any case the builder, would show his customers Chapelle's modern houses. There were three volumes. One volume cost \$5 or something like that. All three volumes were \$10 or \$11. The client went through the book or books and picked out the things he liked and wanted in his house.

Daniel: Were specifications and working drawings included with the house illustrations?

Hays: Oh no. I remember probably the first architectural drawings I ever did which were for a contractor whose client had chosen features from several pictures. I just combined all of them in a sketch. I tried to make it look as much like Chopell as I could.

Daniel: You didn't put in detail?

Hays: No, no. The carpenter was expected to know how to translate the picture into a house. I did that sketch very early in my life.

I was absolutely certain that I wanted to be an architect until I got into chemistry in high school in my senior year. There I met an amazing person, C. Hanford Henderson. He allowed me to stay, with several others, overtime and to work in the laboratory on Saturdays.

Daniel: Was it the man or the subject which fascinated you?

Hays: Both. The subject was strange and intriguing.

Another subject which fascinated me was photography. I earned a camera getting subscriptions for the Ladies Home Journal. It was part of their campaign to get their circulation up to 150,000.

Daniel: What did you photograph?

Hays: All sorts of things: the family, houses, buildings, scenery.

Daniel: Did you develop your film?

Hays: Oh yes, there were dark corners in the cellar and films were not as sensitive as they are now. At first we used dry glass plates.

Daniel: Your interest in drawing didn't decrease when you became

Daniel: interested in photography?

Hays: I have been drawing all my life, and I can draw circles around some of these boys right now!

Daniel: Did you know, always, that you would be going to the University of Pennsylvania?

Hays: Yes, my older and two younger brothers went there. We were one of the few families who had four in attendance in succession. Eugene was in the class of 1892 in engineering, I graduated 1893 in architecture, Ralph graduated 1899 in a general course, and Herbert graduated in 1902 in the Wharton School of Finance and Economy. The University of Pennsylvania is a great school. It was founded in 1741, fourth oldest in the country.

Daniel: You had no interest in going elsewhere?

Hays: Oh, no. When I was a boy, Philadelphia was the most important city in the United States. New York had a few more people and Manhattan Island architecture was beginning to develop, but so was Philadelphia, all over the place. Broad Street in Philadelphia is 14 miles long in a straight line. You can imagine the difference. And although we were 90 miles apart, we were 1000 miles apart in many things. Even then, New York was ridiculing Philadelphia.

Daniel: You felt that you were in the center of civilization in Philadelphia?

Hays: Oh, yes. We weren't quite sure about Boston. Philadelphia and Boston were supposed to have been on a par. New York was not a

- Hays: cultural center, nor much of a center for family. Have you seen the last Saturday Evening Post with the article on Nelson Rockefeller? It goes on about how Mary Todhunter Clark of Philadelphia married beneath her when she married Nelson Rockefeller. When a Philadelphia girl married John Jacob Astor, it was generally thought that she was throwing herself away. Philadelphia was the focal point at which the makers of the nation gathered.
- Daniel: You were pleased to be a Philadelphian.
- Hays: Yes, now here is an interesting and curious thing. I wasn't eligible to attend the most select balls in Philadelphia because my ancestors were not Tories. Only descendants of people who gave a ball to General Howe when he occupied Philadelphia are invited.
- Daniel: Returning from the ball, back to school, did you plan to study chemistry in college?
- Hays: Yes, I entered in 1890 with sophomore standing in chemistry and physics and went through college in three instead of four years.
- Daniel: How did you happen to have sophomore standing? Was it because of the work you had in high school?
- Hays: Yes, with C. Hanford Henderson, a very distinguished graduate of Pennsylvania, who remained in close touch with it. Incidentally, two of my other teachers were also teaching at Pennsylvania.
- Daniel: Liaison between the high school and university was close?
- Hays: Yes, and Henderson and his charming unmarried sister lived near us so that I was at their house quite a good deal.

Daniel: What subjects besides chemistry interested you?

Hays: I was interested in geology. But I had some extra time, so I took drawing. Thomas Richards, who taught us drawing, incidentally, had designed the buildings which comprised the university at that time. He came along one day, in the course of my drawing class in that first year, and stood looking over what I was doing. He said, "Are you going to be a chemist?" I said, "Yes." He said, "I have no idea what kind of chemist you will be, but I think you are going to spoil an awfully good architect."

His comment made a deep impression. I told Father and Mother about it. They were a bit uneasy. I hadn't said I was going to be an architect. I had been concentrating on a natural science. I went to Henderson for some advice on what to do. He said, "Well, I entered the same university to be an architect. Why don't you change?"

Daniel: Did the University of Pennsylvania have a good department of architecture at the time you were planning to change?

Hays: It was in process of formation. There were only three or four schools of architecture in the United States. The school of architecture at the University of Pennsylvania grew out of the interest of the architects in Philadelphia. I understand that Theophilus P. Chandler, one of the older men, the aristocrat of architecture before Cope or John Stewardson, made the first suggestion that there should be a school of architecture in connection with the University of Pennsylvania. None of the leading

Hays: architects in Philadelphia had been connected with the University of Pennsylvania as students except Frank Miles Day who had been a student but not in architecture because there had been no department of architecture. He is always listed as a graduate of the University of Pennsylvania who went into architecture. Actually, his training was as an apprentice to one of the architects in London.

In speaking of architecture at the University of Pennsylvania, we first have to consider the architectural clubs, because they were extremely important in the United States at this time. The T Square Club of Philadelphia and the Architecture League of New York and the Chicago Architectural Club, which by the way included Frank Lloyd Wright, Louis Sullivan, Birch Burdette Long, Robert C. Spencer, and William A. B. Jenney, had competitions in design every month because there were no schools carrying on this sort of thing. These design problems for many years were our chief educational experience. The leading architects, Cope and Stewardson, Frank Miles Day, and Wilson Eyre, generally led the criticism.

The designs were submitted anonymously and placed on the wall. Criticism was led by one of the important Philadelphia architects or an occasional out-of-town visitor who went through all the designs without interruption. Then followed a general discussion. Then everyone, including participants, voted to determine the winner. At the end of each year, there was the year prize.

Hays: This was the atmosphere behind Chandler's practical and plausible idea that the University of Pennsylvania should have a school of architecture. He brought Day, Cope, Stewardson and Eyre along with his thinking. They got a large, third floor room with two stairways, one on each side, and divided it into four squares with partitions and a center place where you could dodge in any direction.

There was a loan teaching arrangement. Generally the head designers out of the chief architectural offices came to criticize. One of them was Charles Barton Keene whom I particularly remember because he later hired me. Eventually out of this arrangement, the idea of having a school of architecture grew quite rapidly. Warren Powers Laird was brought in to head it. Laird was a graduate of Cornell and a superb organizer. He was an idealist, but a practical one. He went to work immediately to build up a faculty.

In my time we had no official professor of design. We just had visiting critics from the leading architectural offices. Our history of gothic architecture was given by Walter Cope. Classic and Renaissance architecture was covered by Frank Miles Day. Of course there was no other architecture in the American picture then. Some people out west, way out west in Chicago and St. Louis, were doing some queer things. Actually, it was five or ten years along the way with the skyscraper and the steel frame. But when those things were published they didn't often

Hays: get into the eastern magazines. The Inland Architect, the Western Architect, and the American Architect, sometimes published Chicago things, but you didn't look at those much.

Daniel: The possibilities of steel hadn't occurred to you yet?

Hays: We didn't know anything about it. In 1893, the year that I graduated, the Carnegie Steel Company rolled its first 24 inch I-beam.

All the metal used in construction was iron. We were taught that cast iron was used for compression and wrought iron for tension. Steel was not yet being used in construction. Here in San Francisco, the Mills Building, built by E. H. Burnham of Chicago, has cast iron columns story by story, not continuous. But the beams were wrought iron.

We did quite a little structural engineering in 1894. Under the supervision of Clarence A. Martin, later Dean of the College of Architecture at Cornell, I computed the structural engineering in Houston Hall. That was in 1894. It had a plate girder four feet deep with a clear span of 44 feet which was re-inforced on the center sections, top and bottom with additional plates, which was almost new in 1894. I computed all of it. There were good structural engineers but they were not teaching us in college. We did have graphic statistics. In our senior year we were taught to analyze a roof truss, graphically. Charlie Haupt taught that. His father was head of the Department of Civil Engineering.

Hays: A very distinguished water colorist, Charles E. Dana, taught us water color. Laird used to criticize our freehand drawing. We did not even have still life. The drawing department did, but our department was set up differently.

Herbert E. Everett, who had studied at the Boston Museum of Fine Arts, was brought in to head the drawing department. He looked exactly like a Boston baked bean with a moustache, hair parted in the middle, and round cheeks. Everett used to take us out, when the weather was good, to draw in the grounds behind the university hospital; or, he would set up objects for us to draw. He was such an easy mark that I think it accurate to say that he was shown scant respect by the class. He had no sense of humor whatever.

It was only a matter of time until Professor Everett reported us to the dean for lack of attendance and inattention. We were summoned to the dean's office. The dean had the attendance record and brought our attention to the fact that most of us had been marked absent most of the time. Somebody spoke up and said, "Why, that's ridiculous. We've been there."

Everett's response was, "You may have been bodily present but you did no work."

The dean said, "Mr. Everett, I'm afraid that if they were bodily present, they were bodily present and we'll have to mark them present, won't we?" And he scratched out all the absences. You can imagine what a loose-jointed place it was.

In Laird's first year, there were over 20 architecture

Hays: students in the department, not differentiated much in regard to classes. Laird took his job very seriously. He called about 15 of them in for conferences and told one after the other that he was temperamentally not suited to architecture. Finally, only three, Clinton Gardiner Harris, Ellisin Perot Bissell, and myself, graduated.

You asked about the rest of the curriculum. Besides the schools of medicine, dentistry, veterinary medicine, and law there were two main divisions at the University of Pennsylvania, arts and sciences. Within the school of architecture, there were men enrolled in both divisions. I think there were more in science than in art. Our degree could be in either college. If you were in the department of art, not arts, you took Latin, German, and French. Most of us took German and French. The courses in mathematics were about the same and they were stiff. The courses in history were wonderful.

English teachers in our lower groups were quite weak but the department head was Felix E. Schelling who was a very distinguished scholar and one of the great authorities on pre-Elizabethan English. He was also a philosopher. Schelling was about six feet four inches tall and built like a lead pencil. The students used to do flippant verses about him. He had an amusing lisp of which he was entirely unconscious. But he was an inspiring person. He wasn't a Henderson, though. He was, strangely enough, a caricature of Henderson. Physically, he was



William C. Hays, taken as a student
at the University of Pennsylvania

Hays: an elongation. Both of them had, superficially, a rather effeminate manner. Henderson was a he-man within himself and in his contacts with people. He was very, very much of a man in spite of looking a little bit on the ladylike side.

Another important school in the University of Pennsylvania was the Wharton School of Finance and Economy which was the first school of business administration in America. It was far ahead. It became quite strong because one of the great economists in the United States was brought in to head the department.

Within ten years of my student days, the University of Pennsylvania assumed approximately the organization it has continued to the present.

Daniel: Would you clarify the chronology of your college experience? You entered in 1890 as a chemistry major, so to speak, and you graduated in 1893 in architecture. This seems a good deal to do in three years.

Hays: I entered in October of 1890 as a member of the class of '94, with sophomore standing, as I have mentioned, because of advanced work completed in high school. I made up some shortages in the transition, at the end of my first year, started my second year as a special student, and about the middle of the second year I was regularized as a junior by making up sophomore French and higher mathematics.

THE YOUNG ARCHITECT IN PHILADELPHIA

Hays: Following graduation I went right into the office of Frank Miles Day. My future partner, Milton W. Medary, was already there. Medary, who had been persuaded to leave college in the middle of his sophomore year to enter the Day office, had been there for about a year and a half. I received word from Day that he would be glad to have me come into his office. I happened to have graduated in a small class, as you may remember, and as a student, my work had been receiving some notice.

Daniel: What were the terms of employment?

Hays: If one entered an architect's office, shall we say, from the street, without any college background, it was definitely understood in any good office that a new employee would work about two years for nothing. Then he would receive, customarily, a salary of \$25 a month.

There were very few college-trained architects at that time. When I turned up, there weren't more than five of us in Philadelphia who had any appreciable amount of college training. Medary, by the way, received a salary within four or five months, because he was immensely valuable; he was a better designer than anybody in the office, although he was the youngest kid among several in the office.

Hays: I came in with a very indefinite arrangement. I would be paid when the work I did ceased to be unprofitable. I hadn't been there very long when Day put me to work helping to remodel the interior of a big Presbyterian church, as I remember, at 17th and Spruce Streets. It was a big job. There were no changes on the outside, which was a typical, well-designed 1860 or 1870 red brick building, but the interior was being done over. The church had insisted on hiring Tiffany and Company to cooperate. They were mainly jewelers. Anyway, they sent over a man named J. I. Holtzer. He was a villainous-looking person with apparently really Mephistophelean features. Immediately he became known, on the quiet, as Judas Iscariot Holtzer, and I was commissioned to cooperate with J. I. Holtzer in digging out the details because the entire interior was being done in Byzantine style. Bear in mind that everything there was highly stylized.

Daniel: How could you develop Byzantine inside General Grant?

Hays: They didn't care about the correlation of the interior texture. Day had a wonderful book on San Marco, a folio thing of about three volumes with color plates.

Daniel: Did they mean to do mosaics?

Hays: Well, not so much mosaics as capitals for the columns. I went over those pictures and made full-size detail drawings. Plaster casts were made from the drawings and Holtzer would come in and do the color, that is, Holtzer's men.

One day, the minister came in. He was as nearly furious as

Hays: it is possible for a Presbyterian minister to be. Let us say he was deeply disturbed. Anyway, he said to Mr. Day, "They're doing things out there that we can't have in our church."

"I don't understand," said Mr. Day. "Well, do you know that there are some crosses in some of those capitals? We can't have crosses in a Presbyterian church." (A good many years later, I built a cross 27 feet high in my first Presbyterian church at Van Ness and Sacramento in San Francisco.) So, we had to cut out every cross and put flowers and an occasional dove in.

Daniel: Did your salary begin when you were put on this job?

Hays: Oh, no, because he was a tight-fisted man, but anyway, I was worth money to him. If he hadn't had me, he would have had to put on someone at fairly high pay. In those days, \$75 a month was regarded as good pay for the average experienced draftsman in Philadelphia.

Daniel: How were you supposed to live?

Hays: On our families. Most of us were from big families.

Daniel: Then it would be only the child of a prosperous family who could afford...

Hays: A hard-working family. We did have people who did not come from prosperous families, but not many. There was one boy, but Day wouldn't speak to him if they met on the street. His family came from south of Market Street!

Daniel: How many people were there in the office?

Hays: Day's office then accommodated nine or ten men altogether.

About six months after I'd gone into the office, Day was

Hays: invited to participate in a competition for the design of a bank plan. Wilson Eyre had designed the front (which was very narrow) but he was a very artistic person (born in Florence, Italy) who wasn't trusted to do the plan. Madary and I made the plans for that and we won the competition. I talked to Day and he said I was beginning to show signs. Was he evasive! He never paid me a sou while I was there. Shortly after this, one of the draftsmen at Keene and Mead, while talking to me at lunch, said, "Are you happy over there with Day? You know we could use you."

Both Keene and Mead had worked for Day; Keene several years before. While he was working for him, Mead had practically put Day on the map by winning the competition for the Arts Club in Philadelphia. After that he went into partnership with Charles Barton Keene. (Incidentally, when I graduated, I had put in an application at Cope and Stewardson, absolutely the top office in Philadelphia where there was a substantial waiting list.) I did go in to see Keene after that luncheon conversation. Keene seemed happy to have me so I started there. A month had not gone by when I received word from Stewardson that I would be welcome there if I were still available. I felt sort of bad about Keene and Mead but Keene said, "You'd be a fool not to go."

Cope and Stewardson were doing the University of Pennsylvania, Bryn Mawr, and all sorts of big stuff. They had the Pennsylvania School for the Blind and houses for multi-millionaire clients. I remember one house they designed that cost \$200,000.

Hays: Later, I worked on the J. P. Morgan house at Princeton which was 200 feet long. It had quarters for 25 resident servants. Pay day came at Keene and Mead before I left. I'll never forget this. Mead said, "You know, Cope and Stewardson start you at the salary you had at your last place," and he handed me a check for \$60. Mind you, in 1895, that was as much as a man with four year's experience would have gotten. When I went to Stewardson and pay day came I was asked what my salary had been at my last place. I said \$60 which was true, and I started there at \$60. Medary was getting only \$60 at Day's.

While I was at Cope and Stewardson, competition for a student hall was announced by the University of Pennsylvania. It was limited to graduates and senior students of the school of architecture at the university. I was one of the relatively few to compete as a graduate. Medary was not a graduate, nor was he a senior student, and consequently, he was not technically eligible to compete. However, Medary and I had gone through high school together, had studied together, and knew each other's thinking quite well. We were a "natural team." Only my name could be used in the competition but with the understanding that if successful, Medary's equal status later would be established.

The competition was judged by an amazing jury which included Charles Follen McKim, head of McKim, Mead, and White, perhaps the greatest firm in the United States at that time; Professor William R. Ware, head of the Columbia University School of

Hays: Architecture; Mr. Edward H. Kendall, head designer in McKim's office; Thomas Hastings of Carrère and Hastings, architects of the New York Public Library; Robert D. Andrews; and C. Howard Walker, school architect for Boston.

By a stroke of good luck, perhaps, the combination of Hays and Medary "hit pay dirt." We won both first and second prize. (Reaching out to the future, in a report of 1901, President Wheeler of the University of California cited Houston Hall at the University of Pennsylvania which Medary and I had built in 1895 as an excellent example of a student center.)

It is interesting that the building was drawn mainly from our second design. Bearing in mind the location of the student hall among the buildings already in existence at the university, both designs were planned to harmonize with most recent building and were "Collegiate Gothic" in style.

Daniel: How would you identify "Collegiate Gothic"?

Hays: By association with typical buildings of Oxford and Cambridge, like the dormitories then building at Pennsylvania. The exterior was an adaptation studied from these and originally derived from the Peacock Inn at Rowsley, a much admired Elizabethan inn. And I think it was straight from the book.

As we got underway on our competition project, the Gothic design was well along in its development and the plan was set. Together we were working on the exterior when a new book turned up at the Day office written by the English architect, Andrew

Hays: Prentice: Architecture of the Renaissance in Spain, and an eye-opener. Everyone was thrilled by it. As we were page-turning through it, something particularly caught our attention. Moments later, as I remember, we were off in a new direction--Spanish Renaissance, but simplified, omitting the excesses in richness and character of detail. We combined some elements of Spanish Renaissance with Italian from a Sienese house. We planned our central open court from the Prentice book.

So that you may better understand why our design took first place, let's note that all of the jurors were Renaissance designers: Hastings in the French manner and the others either in Italian or English.

But after the awards, when the actual building came up for decision, Provost Charles Custis Harrison, who had developed financial support for the building, said, "Well, if you agree, let's build this Gothic one." Some small modifications in our second prize design were made and we went ahead. Winning this competition didn't assure our employment on the building project; in fact, the competition clearly stated that the university was not committed to employment of the prize-winners. However, Harrison saw no reason to end our connection with the project and suggested that we name someone to associate with us to carry on the work of building. Neither one of us was 21 and we certainly didn't have the staff or experience to carry on the work by ourselves. Both of us had worked a lot with Frank Miles Day

Hays: and knew him well enough to be aware of his limitations. We knew all the staff; Medary was the head man there.

Daniel: How could you go back to Day when you didn't approve of his policies?

Hays: I know, I know, we were fools. He certainly gave us a pretty shady contract. Later, a lawyer looked at it and said, "This isn't much of a contract. You get some of the credit but they get nearly all of the money." We showed the contract to Provost Harrison who suggested that since we had signed before either of us was of legal age, we had a perfect right to abrogate it. We said no.

We finished all the working drawings. Medary took his money. His family was fairly well off. And he went to Europe. I had complete charge of the building because Medary was away during construction. He had left me a power of attorney to use on his behalf in case of dispute with Day. This gave me a two to one advantage. Although Day wasn't much of a designer, he was a darn good business administrator and cooperated quite well in the construction of Houston Hall. It was finished just before Christmas 1895.

Daniel: Had you retained an official connection with Cope and Stewardson through all this?

Hays: Oh, no. I terminated that completely when I took on the job of supervising construction of the students' hall and that was only four or five months after I started there.

Hays: Houston Hall was finished just before Christmas, 1895, and on the eighth of January, 1896, I sailed for Europe.

TRAVEL AND STUDY IN ITALY, 1896

Daniel: Why did you want to go to Europe?

Hays: Oh well, we all wanted to.

Daniel: Was it fashionable for Philadelphia architects to go to the Beaux Arts?

Hays: No, John Stewardson was the only important architect in Philadelphia with Beaux Arts background and he died in 1896. Travel in Italy and England was more usual.

Frank Miles Day had been in a London architect's office after attending the University of Pennsylvania (1889). He then traveled and sketched in Italy. Walter Cope had spent some time in Spain where he made some charming water-color sketches. In fact, there was in Philadelphia a sharp prejudice against the Beaux Arts. For instance, a program announcing the competition for a "Formal Garden Feature" said, "Your client, being a person of taste and discrimination, desires that his design shall be either in the English or Italian manner!" Philadelphia taste was all with McKim, Mead, and White. They were devoted to the Italian Renaissance.

Daniel: How did you become interested in the Beaux Arts when the

Daniel: professional attitude around you was indifferent to it?

Hays: Some of my friends had gone to the Beaux Arts and just then come back home and entered big New York offices where the attitudes was more favorable. Some went into Carrère and Hastings; there, the language in the design department was prevailingly French. Establishing his own milieu, Thomas Hastings had transported from a château in France the complete architectural elements of a beautiful seventeenth century room, all of black and gold. This he used in the development of one end of the design room in the New York office. The design room, as I remember it from three visits there, was about 20 feet wide and fairly long. There were drawing tables along both sides and at one end, up two steps, there was a dais. Here was Hasting's own long table, his library formed off the back and two sides of that. And he sat there looking along the groups of Beaux Arts trained young men and heard their polyglot chatter, for the boys from Paris chattered away mostly in French. At the time I visited, there were many I knew from Paris days.

Among them I remember especially, E. Frere Champney who, years later, came to the Bay Area. He lived at Cloyne Court with his authoress mother. He worked for Howard and Galloway at San Francisco and Seattle and one afternoon died of a coronary on Euclid Avenue.

Daniel: Would you have liked to work with them?

Hays: No, I never had a desire to work in New York although many of

Hays: my good friends did. Mostly in the offices of Wetmore, Carrère and later, Delano and Aldrich. Several, notably Alfred Morton Githens, were in the Italianate McKim, Mead, and White group.

But our training, in those experimental, formative days at Pennsylvania had been very scattered. There was no "set" curriculum in our time. The new (from 1890) school of architecture was feeling its way. I simply wanted to go to Europe for more training where I was vague, but in 1896 I knew that I had not financing for the average three to four years for L'École des Beaux Arts.

Incidentally, when John Stewardson knew that I was going abroad, he said, "Oh, if you're going to Paris, I want to give you a letter to a very dear friend of mine," and he wrote me a delightful little letter of introduction to George Saville, one of the quite distinguished young architects in Paris. He gave me the letter in the middle of the afternoon of the day before I left. That evening's paper had a headline: "John Stewardson Drowned." He had been skating in the Schuylkill River and broke through the ice. And I had been skating on that same river at the same time. That letter was probably the last he ever wrote. I took it to George Saville and left it. I'm awfully sorry that I didn't keep it. I did most of my work with Stewardson and he was a delightful gentleman.

Daniel: How did you finance your trip?

Hays: I had my prize money of \$250 and \$500 from the Houston Hall work.

Hays: My Uncle Frank, a bachelor, in comfortable circumstances, as the saying went then, lent me some money. Besides, you could live cheaply then. I lived adequately well in Rome on \$40 a month. My steamer ticket from New York to Gibraltar-Genoa-Naples, first class on the Hamburg-American liner "Normandy," was about \$70.

On that trip there were some very distinguished Chicago people, about 30 of them, including Field, who gave the big Field Museum of Art, and two or three others--Waterhouse, who was president of the Chicago Board of Trade. And Mrs. Waterhouse seemed to take a maternal interest in me, although she was young.

Daniel: You had a very good time on the boat?

Hays: Oh, did I, and the number of times I leaned over the rail with one of the Swift family girls. I had a wonderful time. I had left New York in full storm and eight days afterward I was sitting in a garden up on a hill at Gibraltar with flowers blooming all around, orange and lemon trees, and the sierra off beyond covered with snow. I'd never seen a thing like that before!

Boarding the ship at Gibraltar was Andrew Winslow, a recent Harvard graduate whose father was the head of a prominent Boston architectural firm. He became my traveling companion and a long-time friend.

The ship went to Genoa for a day before arriving at Naples. From here we went to Pompeii where we spent three days. We had a memorable trip up Vesuvius on horse-back to the base of the cinder cone which we climbed on foot, each step going up three

Hays: feet and slipping down again two, through the shifting terrain. Well, it was pretty exciting. Of course, I was young; I was only 21, and I was a pretty impressionable kid, I think. I was sensitive to external things.

Also aboard the ship were Mr. and Mrs. Herman A. McNeil. McNeil had ~~first~~ been awarded the ^{first} scholarship in sculpture at Rome. And Mrs. McNeil had posed for, I think it was, Daniel Chester French, for the figure of Columbia in the 1893 fair and she had been a student of Rodin in Paris.

There was also an Italian priest who took a shine to me. He used to teach me Italian, and there was another priest, his name was O'Conner, who was going to head the American Catholic school in Rome. He became Archbishop of Rome a few years later. I got to know him very, very well, and when we landed in Naples, he took me under his wing. With a rich harvest of new impressions I went up to Rome by train with the McNeils. The American Academy was then being founded. They didn't even have an architect scholarship. Austin W. Lord, later of Lord, Hewlett, and Hall, a distinguished firm of architects in New York, had been sent over to organize it. The idea of an American Academy in Rome was McKim's. He took it to D. H. Burnham in Chicago, and Burnham of course was in the big money. Burnham's was the biggest money outfit in the United States. He had 100 people; that's like 600 now. It was colossal.

Daniel: Burnham, then, was willing to pay to help found an academy in Rome?

Hays: Yes. Then of course the big man, Pierpont Morgan, came, and then it was a going concern.

Anyway, I went up on the train with the McNeils and when we got there, they found an apartment near the academy. I had nowhere to live so they said, "Why don't you come and live with us? We'll hire a maid to take care of us." And I moved in with them.

Daniel: The American Academy had been pulled together how long?

Hays: It had been organized only the previous year. I was one of the first architects there.

Daniel: How large was the teaching staff?

Hays: None. Austin Lord was the whole works. They had a few rooms in a 17th century house near the Via Porte Pincione on the south side.

Daniel: What did you do there?

Hays: I measured buildings and made measured drawings of them. (Later, when I was there on my fellowship I measured the whole Palace on the Palatine Hill.)

Daniel: How did you plan to distribute your time abroad?

Hays: It was fairly definite that I would spend more time in Rome than anywhere else, and I did not know how long I was going to have, because it depended on how far I could stretch my very meager money. I stayed until the end of March 1896.

I was a very callow youth. I was entirely unaccustomed to the kind of life which I saw there, because at that time my



William C. Hays

Paris Studio 1896



William C. Hays at the Academy in Rome, 1898-99



William C. Hays and his sister Elizabeth, about 1898

Hays: connections were mainly with the formative group in the academy. It was later, when I had my scholarship, when the social life opened up.

From Rome I went to Florence by way of Orvieto and Sienna. I had no special plans for a long stay in Florence. Oh, perhaps a few, four or five days.

I was very lonely after the wonderful spring with friends in Rome. But "circumstances alter cases." The train trip from Sienna had been stormy and depressing. At Empoli where I changed to the local train from Pisa to Florence; it was still stormy as it was all the way to Florence. A Rome friend had told me of the Pension Chapman, 21 Via Pandolfini. The cab going there from the railroad station came through a narrow, crooked street, turned left from behind the Baptistery. Directly in front were Brunelleschi's dome and Giotto's campanile--and moon clear between clouds! What that could do for one's spirits! And only a short way beyond--the Palazzo Vecchio, the Bargello--then 21 Via Pandolfini.

Daniel: How long were you in Florence?

Hays: Two months. We made quite a few little sketches that could be put quickly into water color of the Florentine palaces. It was a wonderful period of inspiration. Evenings we'd sit quietly at home.

There was a girl there (at the pension) named Plum who was studying with Roxanne Marcasa, one of the great teachers of Italian operatic singing.

Daniel: Where did you go from Florence?

Hays: I started for Paris, got homesick for Florence and left the train for another month in Florence. From there I went to Venice where I stayed about two weeks, and then I went into Switzerland and over to Paris. I stayed a few weeks there with the fellows I knew who had gone over. There was a dozen or more of them. Then I went to England.

Daniel: Were you as interested in English architecture as you had been in the Italian things?

Hays: Oh, yes. Bear in mind that the work we were doing in Philadelphia was Collegiate Gothic. I stayed a week in Oxford (that was in July), then about 10 days in London, and from there I came home. That was my first trip.

Then I got right into Cope and Stewardson's office because I still had my place there after completing Houston Hall.

ENGLISH CYCLE TOUR, SUMMER 1898

Daniel: How long did you stay in the office of Cope and Stewardson before going abroad again?

Hays: Oh, I don't know. That's awfully vague.

Daniel: The second time you went on a scholarship. How did that come about?

Hays: Oh, I got that scholarship through bitter, sharp competition. You had to make a preliminary sketch on which you worked 12 hours. You couldn't leave the room.

Daniel: What was the subject?

Hays: That particular one was a gentleman's farmstead in Pennsylvania; the one that I won.

Daniel: You had competed before?

Hays: Yes. I got it my second time. The first time I took second place.

Daniel: What was the year of your Stewardson scholarship?

Hays: That's 1898 and 1899. Our departure that voyage was unusual. I got my scholarship at the beginning of the Spanish-American war. Our ship to Liverpool, outside of Philadelphia, ran aground on a sand bar in Delaware Bay. The captain had been so preoccupied dodging imaginary torpedoes that he failed to stay in the channel. We spent Sunday on the sand bar. It was very pleasant.

Hays: We had a parson on board who conducted morning prayer and litany. We got off when the second tide came in and lifted us off. That ship must have been on the White Star Line. But I remember that our passage to Liverpool was either \$55.00 or \$57.50. It was one class, a one class ship.

Daniel: Where did you go from Liverpool?

Hays: First I went over to Stetsonth Crawford in Paris.* He had a place there. Then Harris, Gibbons, and Arthur, two classes below us, came over and that summer I had a wonderful time. The four of us from the University of Pennsylvania bicycled 1200 miles through England. All of us were architects and we had been steeped in English Gothic architecture.

Daniel: Can you remember how you planned your cycling?

Hays: I can because there's a very important book, The Architectural Renaissance in England, by a man named Gotch, and we studied that book from beginning to end. All of us had been steeped in Gothic architecture, Collegiate and Domestic.

We went to Oxford for awhile and Cambridge for a week. Our bicycling was hitting all the big places. We had some pretty good letters. I had my letter of credentials from the University of Pennsylvania, my scholarship, and I had a letter from the governor of Pennsylvania. Then after all, we were a fairly presentable group of kids. I was the only shrimp in the lot. There were times when we would break up into twos. It was amazing how

* Earl Stetson Crawford, grandson of John B. Stetson, was a favorite student of Whistler, became a well-known painter and etcher. Throughout their lives, from early boyhood in Philadelphia, he and my husband maintained a close and continuous friendship. [Elah Hale Hays]

Hays: we were received everywhere we went. Mind you we were dusty, we were bicycling, we weren't lovely. We would arrive at one of those big places and be told at the lodge to "Ask for the second butler," and be allowed to enter.

Daniel: Were you very impressed by this way of living?

Hays: Oh, yes. There was only one place we didn't get into. The lodgekeeper had instructions to admit no one other than tradespeople who were not properly attired for the time of day. We arrived at a time when we should have been in morning clothes and we were in bicycle clothes, so we didn't get in. But everywhere else, everywhere where there were decent people, we did.

For instance, at one place, Apethorpe House, the residence of the Earl of Westmoreland, we arrived and knocked on the door. We handed over our cards to the butler who disappeared. Very shortly, a fine-looking Englishman, tall and beautifully built with black, wavy hair, he-man, probably 35 or so, came and he said, "I say, this is jolly, your coming to see us." He said, "Which is Mr. Gibbthens? Which is Mr. Hays? How'd you happen to know about us?"

We said that we knew of the house from Gotch's book. He said, "I remember when that chap was here." He showed us around and allowed us to make sketches. Well, we spent all day there after having lunch and had a perfectly wonderful time. Then we were off on our way. The people were perfectly delightful. At another place they had us for luncheon and we stayed the night there.

Hays: From England we went back to Paris where, you will remember,
two of my friends in the bicycling group had a place.

ÉCOLE DES BEAUX ARTS: ENTRANCE COMPETITION, MILIEU

Daniel: I'm trying to get you to the Beaux Arts.

Hays: That's where I am now, or just getting there. I went from England to Paris.

Now, I want this in. Although I'm a member of the Beaux Arts Society, I never was officially registered as a student in the École des Beaux Arts itself.

Daniel: Oh, I imagined the Beaux Arts Society as a sort of alumni association for the school.

Hays: No, membership in the Beaux Arts Society was open to architects who had a year in an atelier with Beaux Arts standing. I was first with Godefroy-Freynet then at Laloux.

Daniel: Why weren't you a registered Beaux Arts student?

Hays: I had only one chance to take the entrance examinations and placed eleventh. Just one place below the ten étrangers who were taken in. I didn't ever take the examinations again.

That's a fairly long story. When I arrived in Paris from England, I made arrangements to study at the Atelier Godefroy-Freynet, which was a preparatory one. Godefroy-Freynet judged the Beaux Arts drawing competitions and knew what was wanted. They had 30 or 40 students in their atelier--quite a number of

Hays: Swiss. There were also several Americans.

Daniel: What kind of preparation did you get?

Hays: We drew--twelve steady hours of sketch design every day. The entrance examination coefficient for architectural design was 15. Math and freehand drawing each had a coefficient of ten. Modeling had a coefficient of five. History had a coefficient of one.

Nobody ever paid any attention to the history examination. Math and history were in two sections. There was a written and an oral examination. The written examination was a farce. The crowd of candidates, including 150 or more foreigners, was in a series of rooms off a big long corridor. There was a lot of noise and excitement. The questions were read out loud. If you had any answer, you shouted it out so that the crowd would get it. I remember that as a result of one such shouting, one boy, one of the Americans, wrote that Gargantua was a river in southern France.

Now, what happened was that one person would officiate and pass the hat and make a collection. The hat would be put inside the door and the guardian would come along and empty the hats, and you never saw them again. So as a result, in the final competitions I think they never paid any attention whatever to the written examinations.

But the orals did work. And the oral in math was the stiffest, the stinkiest examination I ever took in my life, with an

Hays: examiner who was cruel. You were sent down into the center of the hemicycle, with a hundred people seated all around, papas and mamas and girl friends, and everyone else, and were handed a question. You were sent to the blackboard to work out your solution. The examiner, ^{Monsieur} ~~Masse~~ de Leppenay, would sit there. You'd be going along and he'd say, "Stop. You are in error." You wouldn't be, you'd feel fairly sure, and you'd go on. Presently he would appear to be very much irritated and would say, "I told you to stop. Rub that out." If you got scared you would fail. In this way, he flunked a majority of the competitors. I saw a man who had taught math in Columbia go down on a plain question of arithmetic.

In any case, I qualified with room to spare; however, it was a question of the total number of "étrangers" which the rules permitted. At that time, ten foreigners were the limit with the further condition that all of them must outrank the fifteenth Frenchman. In our group, seventeen of us qualified and by bad luck, I ranked "eleventh étranger."

Perhaps luck is not the word. Where my mark had fatally dropped was in the freehand drawing, normally one of my strengths. The test came on the day after I had a cable from home that Harrison Kimball, one of my best friends, had been killed. I had been getting grades of 15 or better; my examination charcoal got only 5 and drawing grades could earn a coefficient of 10! There was a drop of, say, 80 values, and in the final total count even

Hays: 10 points would have put me in.

Daniel: How were your plans for study altered by your examination placement?

Hays: I promptly applied for admission and was received into the Victor Laloux atelier.

Daniel: Why did you change from Godefroy-Freynet?

Hays: In that "complex" in Paris, l'école itself was made up mainly of student groups, self-governing, self-financing, each with its "patron" who was a distinguished architect. These groups constituted L'École des Beaux Arts.

However, entirely outside and independent were a few "coaching" ateliers offering an intensive routine of 12 hour sketch problems like the "Epreuves d'Admission." In our day, most Americans and Swiss were in these preparatory groups. Godefroy and Freynet was the most popular and was my choice. The weakness was that only the "school" ateliers patrons made up the jury which graded the Beaux Arts aspirants and naturally, they "pulled" for their own trainees.

Daniel: How many candidates applied for admission?

Hays: In our time there were 60 to 65 Americans, about 20 Swiss, three Roumanians and ten scattered through several other nationalities. French plus foreign students in 1895 were 714.

Daniel: Did you start right off at Laloux after the examinations?

Hays: You remember that I was in Europe as the recipient of the John Stewardson Memorial Scholarship. Most of these prizes were

Hays: designated as "traveling" and focused not in Paris but in Rome. I was due to report to the American Academy at Rome.

A few days after the examinations were over, a friend also in the Atelier Godefroy-Freynet and I started on a trip through southern France. He was heading for Italy and so was I, and we teamed up for what proved to be a most profitable experience. He was Roger Gilman, Cambridge, Massachusetts, born, Harvard graduate about to begin a four year course of study at the Beaux Arts. Later he became dean at the Rhode Island School of Design at Providence and ^{curator}~~editor~~ for Harvard's Fogg Museum of Art.

We left Paris on a slow night train. At daybreak we were along the Rhone River. We arrived early in the morning at Arles. Three days radiating from there: Nimes, Tarascon, Mont Majeur, St. Trophime, St. Gilles, and the remains from ancient Rome.

I mentioned to you my high grade in the Beaux Arts oral history examination but saved the details because they belong here. It was the last examination and because it had a negligible coefficient of one, I had forgotten it, but the night before the examination, I opened the book at random and read one--just one--chapter. Next morning I appeared before the examiner, pulled a number from a box and gave it to the examiner who said, "Nombre dix-huit, Monsieur. Tell me all you can on the subject of Rome and the Gauls." My chapter had been on southeastern France! After telling in very bad French, all from the book, I told of the Roman substructures of the Musée de Cluny and could

Hays: have gone on with the train schedules to Arles!

Daniel: What followed the three days at Arles?

Hays: We sampled Thackeray's bouillabaisse at Marseilles, walked part of the Corniche Road, then parted at Genoa. A great ten days! I went on alone direct to Rome.

Daniel: Was that the beginning of a long stay? You had been there two years before.

Hays: Yes, and my period of greatest industry. It was within the next three months that my Roman Envois of the "Stewardson" were made and sent to Philadelphia. Referring to the 1900 catalogue index of my show (in Philadelphia).with 90 items listed, I find the church of San Lorenzo Fuori le Mura, the Cardinal Basso monument in Santa Maria del Popolo (16th century Renaissance--one-fourth full size measured drawing), the Palace of the Emperor Domitian on the Palatine Hill.

This was my major undertaking--occupying the working time for two months with the counsel of Rudolfo Lanciani, the "authority" on the Palatine palaces of the Caesars. We measured and drew the standing remains, fallen fragments, and the plan, and then made large India ink "restorations." Both this and the Cardinal Basso drawings showed major inaccuracies in earlier accepted authors.

Daniel: Would you mind developing a little more detail about the Beaux Arts and the life surrounding it?

Hays: It was a very loosely-knit institution. There were a number of

Hays: patrons, all illustrious architects. They gathered groups of élèves in the ateliers which were very self-governing and had nothing to do with the architect's professional life, although some of his upper group of students would frequently be working on his professional commissions with him, but that was entirely outside.

The group elected one person as its head and he was known as the massier. If it were a very big group, they might even have a sous massier. The massier collected dues and fines. There were fines for many things including speaking English. Every now and then when the fees and fines accumulated the massier would announce that the mass was rich, and we would all go out for a drink. It might be lemon syrup with soda or grenadine with soda. The rest would generally have beer. They were not hard drinking groups. They were very, very earnest.

There were different classes of problems given out. The major ones, of course, were the big, long-term projects, called projets, which the students had five to six weeks to complete. Every now and then, an archaeology was assigned. Some well-known, or perhaps not well-known, archaeological finding would supply the keynote. The student might restore it or do something inspired by it. The archaeologies were sometimes quite exciting. These design projets took a longer time because the design was accompanied by structural interpretation, not exhaustive, but adequate enough to show that the student knew how to build what

Hays: he had put on paper.

One of the most exciting assignments was the quick sketch problem known as the *esquisse-esquisse*.

Let's go back to the winding up of a major design problem. The atelier might be half a mile away from the school. There would be great excitement in the atelier. Everyone was working to the last minute, finishing. Down in the court was a little cart called a *charette*. The time came when the *charette* had to leave. The crowd would yell, "*Au charette, au charette!*" Consequently the term *charette* always meant that you were in a hurry. The term still is used. The students say they are "*on charette*."

The student signed his name on his drawings with that of the patron of his atelier--Laloux, for instance. The identifying names were sealed before the drawings were taken to the exhibition room and placed on the wall. The drawings were not placed on the wall according to the ateliers, because the patrons who comprised the jury were familiar with the kind of work done at the best known ateliers.

Before the judgment, assistants went through and eliminated everything which did not comply with the conditions of the program. The remaining drawings might receive a mention, second medal, or once in a blue moon, a first medal. Each award carried a value coefficient. If you made the wall, you got a certain value. A mention, second medal, etc., had specific values. The student accumulated judgment values and when they reached a given amount,

Hays: he was eligible for the examination in construction. He was required to pass this before becoming a student, first class. In the first class, the accumulated values for a diploma had to be earned before reaching the age of thirty.

Julia Morgan, in her modest way, did not tell her patron that she was approaching 30, and she lacked two values on her thirtieth birthday. Her diploma was awarded to her only a few years ago when attention was called to the authorities. So Julia died diplomae.

Students always faced the threat of military service before getting a diploma. If a patron had a great fancy for one of his young men about to be called for service, he might tip off the rest of the jury. Instead of getting one value for having made the wall, the jury might award him three for a second medal. This might raise his status to the point where his service would be deferred. This award was known as a médaille militaire. If you were looking over 300 or 400 designs on the wall and came across something which was marked for a medal and which looked like nothing, it could have been the recipient of a médaille militaire.

Incidentally, everything that a foreign student put into competition in L'École des Beaux Arts had to be marked in good legible letters, "Etranger"--foreigner.

Daniel: Are there any more comments about Beaux Arts students you would like to tuck in before we leave them?

Hays: There were the anciens--regular students--and the nouveaux--new students, who sometimes had to do some very funny things. One initiation I was told about required a nouveau to get into a wooden coffin on a charette. Two other nouveaux had to push the cart along the Avenue de l'Opera to the front of the Paris Opera House. As they went along they attracted a good deal of attention. According to instructions, just before reaching the opera house, they abandoned the cart and ran in different directions. Gendarmes collared them, returned them to the cart, and investigated the coffin. Inside reposed a nouveau, stark naked and partially gilded.

In general, nouveaux were required to sing songs, not necessarily dirty--they could be silly. The stories had to be dirty and, of course, in French.

WORK FOR STETSON UNIVERSITY, DE LAND, FLORIDA

Hays: When I came home and was just about resuming my practice, I had a telephone call from John D. Stetson, who was almost Grandpa Stetson to me in those days. In Paris I had lived with his grandson, Earl Stetson Crawford. He said, "I want you to come out to dinner." I went to dinner at his house and met there, Dr. Forbes, president of Stetson University, and a professor of chemistry. After dinner we went into Mr. Stetson's little study in his big, big house with a living room 60 feet long. He had a superb pipe organ and an organist regularly coming in to play for him.

In the little study which was a room maybe 12 by 15 feet, Stetson had the first little hat-pressing equipment, just a little bit of a thing, and he had the first steam engine he ever owned, which was a horizontal engine maybe five or six feet long. It was painted bright red and bright green. We sat around Mr. Stetson's desk looking at drawings developed by the professor of chemistry for a new building. Stetson was an ardent Baptist and had created a Baptist university in De Land, Florida known as Stetson University. (There were no higher educational facilities to speak of in Florida at that time.)

We sat at Stetson's desk and here were the drawings, Dr.

Hays: Forbes, the president, and this professor. Mr. Stetson said, "I'd like to have that tomorrow."

"Well," I said, "I don't think that can be done. You mean you want it drawn just like this?" He said, "That's all right, isn't it, Professor?" The professor said yes, he made the plan himself.

I had worked in the chemistry laboratory at the University of Pennsylvania and on plans for them at Cope and Stewardson and did know something about them. Besides, as usual, I approached the problem analytically to find out what was to be done before trying to do it.

In that plan the rooms were 40 feet deep from the outside wall to the corridor. The story heights were only about 12 or 13 feet. The private office for the professor of chemistry and a similar one for the professor of physics (because it was built for the two departments) occupied one-third of the outside wall in each department, so that two-thirds of the outside walls had to light the big room 40 feet deep. My comment was something like this: "I don't know anything about the lighting conditions down in Florida, for I have never been there. But it looks to me as though you won't get much light back in the working part of these two laboratories."

So Stetson said, "What about that, Professor?" The professor hadn't thought of that, apparently. Anyway, Mr. Stetson said, "Take this back to you office and bring it to me day after tomorrow."

Hays: So I went back to my office and called one of my draftsmen who was a very quick draftsman. I said, "Come on down to the office. We've got to work until we finish this." And we worked all night. We made a plan and we made a quick exterior drawing. I took it back with me the next night when I went again for dinner. Dr. Forbes was there and so was the professor of chemistry. After dinner Mr. Stetson showed my drawings to his people from De Land.

He said, "Is that all right?" And they said, well, they didn't see anything wrong with it. So he said, "Go ahead," and we proceeded to build it. Just like that. I've never seen the building. They had to send dimensions of the bricks up to me because they are different from ours. I had all of the wood and metal work done in and around Philadelphia so that I could supervise it. This was shipped down and put in place.

After that Stetson had me start some sketches for a dormitory. Progress on that died. That one science building is all I did for him.

His work usually had been done by Pearson who did a good deal of work for wealthy people. Pearson was a man with no training but plenty of friends.

Stetson seemed to be adequately pleased with what I had done, because within a year he sent Theodore Voorhees, first vice president of The Philadelphia and Reading Railroad to me, and I did an addition to his house. Within a few months he sent his doctor to me and I did a big house for him.

Daniel: Did office practice claim your entire attention at this time?

Hays: Oh, no. I taught architectural design at the University of Pennsylvania in 1902 and 1903 with Henry Hornbostel.

Daniel: So, you were doing quite well in Philadelphia. Why did you leave?

Hays: That's a long story and perhaps the most logical approach is through the architectural clubs and the Architectural League of America. It was a convention of that body led me to California.

ARCHITECTURAL LEAGUE OF AMERICA CONVENTIONS, 1901-1903

Hays: In 1901 I was the librarian of the Philadelphia chapter of the American Institute of Architects so my connection goes back fairly far, and I think it was less than 25 years old at that time. The clubs were quite numerous, particularly as far west as St. Louis. Chicago and Cleveland were important. In Boston the Boston Association of Architects was the only organization there. It took the place of what in other cities were the chapters of the American Institute of Architects. I think its official title was the Boston Society.

The architectural clubs formed an organization which was called the Architecture League of America. If I remember correctly that was formed in Cleveland around 1898. It held annual conventions, and the first one to which I went was in Chicago in 1901. That was the time that I made my first public speech. It was in Ryerson Hall at the Art Institute. I was the speaker in the morning session on the day when, in the afternoon, the speaker--he had a wonderful audience--was a man named Frank Lloyd Wright. That was when I first met "FLW."

My professional life began at that convention. The Philadelphia and New York delegations went out on the same train and

Hays: were met in Chicago by a committee. Almost the first words of its chairman, a very tall man, were, "My name is Hepburn. I'm six foot six--hollow to my heels. Let's go and have a drink!"

The convention sessions which began the next day turned out to be a "hammer and tong rumpus" because somehow somebody thought the A.L.A. should have a slogan for the architectural youth of America. That was when "form follows function" first appeared and was credited to Louis Sullivan and Frank Lloyd Wright. In reality they were not the authors, they merely quoted Horatio Greenough, a famous American sculptor then living in Florence, who wrote a book, if I remember rightly, in the sixties. (By the way it has just been reprinted by the University of California Press and edited by Erle Loran.) The "form follows function" idea is used repeatedly; not only the idea, but the actual term. The eastern group didn't know anything about "form follows function." Albert Kelsey who was president of the Architectural League of America and one of the small group of its founders, and who published for three years the Architectural Annual, a very forward looking sort of compendium of architectural material, had thought up a slogan of his own: "progress before precedent."

The arguments between supporters of "progress before precedent" and "form follows function," borrowed by Louis Sullivan from Greenough, were the feature of the convention. We ended, of course, by somebody asking the question, "Have we any use for a slogan?"

Daniel: How did you get off on all this? You should have been exchanging ideas about architecture.

Hays: Well, we did, now and then. There were papers.

Daniel: What was the subject of you paper?

Hays: I think it was "The Legitimate Activities of Architectural Clubs" or some such topic. It was commonplace, but shortly after, in the fall (1901), it was printed in The Brickbuilder, later The Architectural Forum.

Daniel: What was Wright's paper about?

Hays: It was typically Frank Lloyd Wright, a reasonable amount of arrogance, an unreasonable amount of vituperation against everything that anybody else had done, although he still had some respect for his former chief's work.

Daniel: Did you pay particular attention to him?

Hays: You bet we did! Two of his great admirers were Birch Burdette Long and Robert C. Spencer. Spencer was fairly close to Wright as one of his acolytes. It was Spencer who took Albert Kelsey and me out to Oak Park to see Frank Lloyd Wright's most recent houses.

My recollection of the first house we saw was that it had an L-shaped plan. It had a roundabout approach. Steps to the right led to a functionless feature. To the left, more steps continued. Finally, arrival on a landing before the front door was achieved, but, it had been necessary to detour to the features in order to get into the house. I remember that this did not annoy me, but I wondered what the designer had in mind. Perhaps

Hays: he felt as Izaak Walton commented, "The object of a journey is not only to arrive at the destination but also to take pleasure by the way."

We arrived at the point of beginning, a few feet higher. The bannister along the stairway had a rail top and bottom and plain, round, vertical rods. There were little round dots on the vertical bars at different levels. Kelsey ran his finger down low, up high, and down low. As we said nothing, presently he said, "Well, don't you get it? It's the theme of the Moonlight Sonata!"

Perhaps those unusual features were legitimate; anyway, that was my first sight of a Frank Lloyd Wright building. It was a home and a nice one. In those days he never did one that wasn't good.

Daniel: His clients always had money enough to build well?

Hays: Yes, or else he wouldn't take the job.

Daniel: Is there anything else to say about the house?

Hays: It was in ordinary yellow pressed brick. As I recall, it was what was called Roman brick. Standard brick is approximately eight inches long and two and a quarter inches high. Roman brick was twelve inches long and about an inch and three-quarters high. So it emphasized horizontal lines. Horizontal lines emphasized in a horizontal building were very familiar because Pennsylvania ledge stone which was used in all of our best buildings always cleaved that way. Specifications for my first building, Houston

Hays: Hall at the University of Pennsylvania, said that no stone should be more than five inches high, and except for the smaller one, none should be less than two or two and a half feet long. Houston Hall emphasized horizontal lines with its use of field stone as Wright's building emphasized horizontal lines by using Roman brick. In masonry, texture may be varied, if you have the sense and scale and artistry to do it, by the depth to which mortar joints are dug--heavy shadows, light shadows, or no shadows as a result. Then surface can be slicked smooth and there will be no shadows, in which case you're a plain fool because there is no point in using that kind of material unless you say, "Let's see what we have."

The only other impression I have of Wright's house is that it had overhanging roofs and low slopes. You are sitting right now in a house which I built 52 years ago with overhanging roofs and a low slope and it isn't Frank Lloyd Wright's!

The next convention was in Philadelphia, in our own city.

Daniel: Were these yearly affairs?

Hays: Yes. As I recall it the Chicago one was probably the third. The next one was in Philadelphia, and that was a pretty serious convention. That was when we first met with a very brilliant man, Claude Fayette Bragdon, who was just gaining recognition for his book, The Beautiful Necessity.

There was a certain kinship in the attitudes of Bragdon and Louis Sullivan. They didn't know each other, but they were

Hays: contemporary. Bragdon was a philosopher, a very serious student of abstract mathematics. I would say that Claude Bragdon's paper was the apex of that Philadelphia convention.

We all knew his name, Claude Fayette Bragdon, and we used to laugh about it, and then, suddenly, he became a very vivid influence. He was tall, fine-looking, broad-shouldered, narrow-hipped, and a regular he-man. There was nothing of the far-fetched aesthetics about him, but beautiful reasonableness. He had applied his theoretical mathematics to all sorts of proportions including Greek architecture. He reduced everything to mathematical formulae but he said, 'For God's sake, don't think that these people ever worked out their architecture by mathematics. It happens that the analysis of Greek architecture places them into certain forms which can be expressed mathematically.'

The other feature of the convention was that we took all the visiting firemen down to the wonderful city of Newcase in Delaware which still was in its original condition, as it had been in the year 1700. Among other other things, we gave them the choice of being fastened to whipping posts or of sitting in stocks. That was the light touch. There was always some kind of light touch. In Chicago there were two finales. One was a beer bust in the park and the other was a fine, rather formal, banquet. Frank Lloyd Wright was present with his former chief, Louis Sullivan. I sat next to Bob Spencer. I got to know him very well there and at later visits to Chicago.

Hays: I remember that there were magnificent lines of brownish-red marble columns supporting the ceiling, and I admired them. I spoke of them to Spencer who giggled as he shook his head towards Louis Sullivan and said, "You know, they're not holding up anything. They encase tie-rods which are holding the floor on which we sit--"form follows function" (laughter).

The next convention was in Toronto, because we were international to an extent, and the Toronto Architectural Association was a very active member. Their principal participant was a delightful person named John Hinds. That was a serious convention with some very amusing, light touches. The hotel headquarters were delightful but we were meeting in a hall right down the block. Next door to it was the theater in which at the time Floradora was performing. The sound of music and motion could be sensed through the walls. Through the serious sessions, every now and then, we would hear snatches of Floradora coming through the wall!

Irving Pond of Chicago was the president, and our subject for that whole convention was architectural education. Coming to the convention, we arrived at Toronto late in the afternoon. The following morning I had a call to my room that there was a gentleman waiting to see me. I went down. He was a perfect stranger. He said, "Oh, you are Will Hays the architect?" I said, "Yes." He said, "I used to know you." He had me confused, incidentally, with my cousin Frank Hays of Philadelphia. (He was six feet two

Hays: and weighed 200 pounds.) He thought he had met Will Hays, the architect, some time before, and he got very chummy. Presently it developed that he had some managerial connection with the theater company next door. He came to every one of our convention meetings. When we were taken as guests out to Hiram Walker's island retreat in the lake, he came with us. That was quite an excursion. A special boat took us out there. We had a cocktail party. We bowled on the green. We were returned in time for dinner.

This man showed such interest in our activities that we gave him a badge, A.L.A., Architecture League of America, and he continued to go everywhere with us. About the middle of the convention he said, "You know, there's nothing to do in this town and here the girls are, right next door. Why don't I go and get some and bring them up here?" So, we got around, a little group of us.

Daniel: Were these conventions memorable chiefly because they stirred up your ideas or because they provided you with entertainment?

Hays: There were a remarkably fine combination of both and very stimulating. The 1903 St. Louis meeting was the last one I ever attended. The exposition there was almost completed.

To me the real significance of that St. Louis convention was its aftermath. The convention was over and I was walking down a street and passed the ticket office of the Southern Pacific Railroad. I saw a little sign in the window announcing

Hays: a banker's convention in San Francisco, round trip fare, \$55. With the easterner's characteristic lack of concept of the size of our country, and I thought naturally, as most of us did, that if I was in St. Louis I was halfway to San Francisco. And I had some very dear San Francisco friends whom I had known in Europe. I thought, "Now, this is nice. For \$55 I can get there and back here." So I went in and I said I wasn't a banker and they said that that didn't make any difference.

So for \$55 I bought my ticket to San Francisco with a side trip to Los Angeles and back to San Francisco, and return from San Francisco to Chicago. And that's how I happened to be here on my first quick trip. I sent a telegram to my mother telling her that since I was halfway to California I decided to go out and see the Bentleys and the rest of the people I knew.

The trip from St. Louis to California was a turning point in my life. John Galen Howard had come out here the year before and he was the first person I called on after seeing my friends. The Howards were very cordial and gave a party for me.

When I returned to Philadelphia after that 1903 visit, Howard asked me to come out and join him. I didn't at the time. My sister and I were the closest to our mother of her six children, and mother wasn't awfully well. So I didn't come. New Year's Eve of that year, she caught a very bad cold and died. After that, Howard renewed his offer for me to come out and I came.

JOHN GALEN HOWARD: SAN FRANCISCO OFFICE, 1904

Hays: My first contact with John Galen Howard--I knew him, of course, by reputation before I knew him personally--was in New York when I called on him for participation in the annual exhibition of the T Square Club. His office was at 156 Fifth Avenue. I rode up in the elevator, as far as it went, and climbed a flight of stairs to the office. It was like the office of Frank Miles Day in Philadelphia. At the top of the stairs I was greeted by someone who made no impression on me because very quickly I was greeted by this very genial and distinguished man, John Galen Howard. At that time there were few American architects with his aura of professional distinction. He was perfectly charming.

Daniel: Could you develop the characteristics of his distinction?

Hays: He had come to L'École des Beaux Arts with one of the most amazingly brilliant records that had been made at Laloux's. He won practically every honor, every medal offered in the Beaux Arts.

Howard had worked for McKim, Mead, and White and he had worked for H. H. Richardson, who was the first American at L'École des Beaux Arts. He was heralded when he went to Paris and he was with the masterly master of the group, Laloux. There

Hays: were not many Americans at the Beaux Arts in his time, perhaps 25 or so. When I was there, we had 150 Americans at our Thanksgiving dinner in '98. Then, of course, anyone who could possibly manage to go to Paris did provided he wasn't in the Chicago center.

Howard was married to a very distinguished woman. Mary Howard was simply out of this world as a character, as a person. She was a sheer delight. She will be 95 or 96 on the 31st of December, and I will make my annual telephone call to her in Palo Alto where she is living with her daughter.

As Howard met me at his New York office on that T Square mission, he stood six feet two inches and straight as an arrow. He was bearded and already getting bald. There was a fringe around the edge of his bald spot. He had strange eyes--small, very pale blue, with not much twinkle but very interesting. He had an unusually shaped head--it was very narrow and long fore and aft. This is a little aside; I actually saw his hand working on the perspective drawing for our mining building here. He was putting on the water color. It was one of his most beautiful drawings.

Another memorable meeting with Howard followed a T Square Club banquet in Philadelphia. Howard was one of the out-of-town jurors for the annual T Square Club exhibition. There were about 300 in attendance. It was a dinner of considerable importance, and he spoke.

Hays: Now, to explain the tenor of what he said we'll have to make a comparison of New York with Philadelphia and Boston. Boston was provincial, Philadelphia was provincial in a sense, and New York was aggressively mercantile. There was all the difference in the kind of jobs a New York architect got and those we got in Philadelphia. They were different from those in Boston or in Baltimore, too, for that matter. There were few skyscrapers going up in Philadelphia, and as a consequence, they were very fine when they were done. I remember one that I worked on in Cope and Stewardson's office, 15 stories high. It was across the street from the Pennsylvania Railroad's Broad Street station.

The New York buildings were ground out. For instance, there was a man over there named Hardenburg. I don't think he had any training, but he stood well with the money. And Hardenburg was doing things. The building went up precisely as they're doing now; no special distinction, but involving big money. Our \$150,000 or \$160,000 Houston Hall for the University of Pennsylvania was much the biggest job in Philadelphia, and that would not have built the lower five stories of the New York things.

Daniel: John Galen Howard was a representative of the big-time New York architects?

Hays: He came out of the heat and fury of New York with its hot cut-throat competition to the placid environment of Philadelphia. He just happened to open up, and he spoke with great feeling. We respected each other. We were friends. Our draftsmen were

Hays: personal friends with our employers. It was an environment which moved him deeply. He opened his heart indicating how he longed to be in this kind of a situation instead of part of the group in which the fates had tossed him. Bear in mind he was not a New Yorker. He was from New England. Mary's New York. The meeting was over and people had gone over into groups. I remember very definitely John's taking me by the arm and leading me over by the fireplace and indicating a good deal of confusion and embarrassment, he said that he was afraid that what he had said was unsuitable, and it was not often that he would speak as he did at that time. That was one of the nicest little private talks, and I had many of them with him.

It was out of this tense New York atmosphere that Howard came to the university right after the Phoebe Hearst competition. His firm had placed fourth in the competition. On the recommendation of Mr. Maybeck, Howard was invited to do the mining building without competition. Out of that grew his appointment as supervising architect.

There was the impression, which Howard seemed to encourage, that he had never visited California until the competition. Actually, he once told me, in his early years he had worked for a short time in San Francisco. It must have been in the late 1880's. He had worked as a designer for somebody here in San Francisco on the California Theater. During that same sojourn in California he made some delightful little sketches in Santa Barbara, and I once saw two or three of them.

Daniel: What sort of arrangement did you make with Howard when you came west?

Hays: After an exchange of letters, it was agreed that I was coming out to run his private practice on a definite salary plus ten percent of the office profits.

Daniel: You didn't begin teaching at the University at this time?

Hays: No. Provision was made in our agreement, however, that I would have the privilege of teaching.

Daniel: What would you say your professional status was when Howard asked you to join him.

Hays: The office was fairly busy; besides I had placed commendably high in several big competitions. Howard knew my work and had already approached me before he came to Berkeley.

I remember very well the day that I arrived at John Galen Howard's office. It was the 19th of September in 1904. When I came in Mr. Howard showed me where I was going to be and then opened the door into the drafting room and started very formally to introduce me to the man whose back was toward me at the first table. This was the head man. "Mr. Hays, I'd like you to meet our head man, Mr. Hoo - ver." He got as far as "Hoo" when the other man turned and said, "Well, I'll be damned," which I spontaneously echoed, because here was Ira Wilson^{Hoover}, one of my oldest professional friends. We had worked together for a couple of years in Philadelphia. He entered the University of Pennsylvania and followed me in my Stewardson scholarship. He came back to

Hays: Philadelphia. We worked together in Cope and Stewardson's again. He left there and went to Chicago in the office of Frost and Granger. Hoover, the man to whom I was first introduced, was head man in the firm of Frost and Granger. Granger was one of Howard's old Paris friends. Granger was about to let Hoover go, and Howard picked him up right away and brought him out here.

There was Henry A. Boese of a German family who became our hero. He was the only draftsman who lived in San Francisco away out by the Presidio on Seventh Avenue. On the morning of the fire he hurried down to the office. It was pretty much shaken. He started to go in and two policemen stopped him. He said, "I've got to get in." They said, "You can't go in here." He pushed the policemen aside, climbed all the stairs because there wasn't an elevator, came into my room and got the library drawings and the second volume of an important book, Edifice de Rome Moderne, which was the bible for McKim, Mead and White, and Bliss and Faville. It was a very heavy folio about 21 or 22 inches high and heavy. Boese somehow got those all the way out, and carried them through traffic. There was no transportation.

W. F. Scott was the engineer. And then others: John Hudson Thomas, who became quite a successful architect here; Walter Ratcliff, who was just out of the university, and who was at that time tracing the structural drawings for a Christian Science church job which was in the office.

Hays: Then there was a Harvey Harris. I mentioned him to Ratcliff the other day. "Oh," he said, "sure, he had jaundice, had yellow eyes and his complexion was always very yellow." I said, "Yes, I remember that, and he did the working drawings for the little art building. And then, there was a red-headed girl, Harriet Young. She was referred to as "our red herring." Max Lempke, another member of the office staff, was a German who had heard of Mr. Howard in Germany. He made up his mind that he was going to work with him. He came to New York just in time to find that Mr. Howard had added 3,000 miles more and came here. Max Lempke followed him and that is the story he told Mr. Howard when he arrived and was taken in. He was a superb draftsman of detail.

Our San Francisco office was an idyllic place. We had the entire top or sixth floor of the building on the southeast corner of Sacramento and Montgomery, number 456 Montgomery. If I remember rightly, it had a 75 foot frontage on Montgomery and 137 1/2 on Sacramento. That curious measurement which took me some time to become accustomed to was the Spanish 50 varas, and the 50 varas lot was 137 1/2 feet square. At the corner there was a small room with a door opening into the library and that was my room.

One of the buildings in the office when I arrived was a Christian Science church, the First Church of Christ Scientist, which was to be built on the southwest corner of California and Scott streets. Ira Wilson Hoover was doing all of the exterior design and the interior. The interior, to my mind, was a little

Hays: bit strange in the cross-section because it did not have the evidence of construct ability. And after all, doesn't one want in anything that is as sincere as a church to see the clear evidence that it's going to stand up over your head. The church was interrupted by the earthquake. The Judge Max Sloss house was another project under way in the working drawing stage. It was a tragic experience in a way, because unfortunately no attention was paid to the cost. Once after I had been here for several months I happened to be talking with Mr. Howard, and I said, "Well, that's a very expensive house, big and very elaborately finished." Something had one time been said about \$40,000, but that was ridiculous. I continued, "Do they know that it's going to cost a good deal more than \$40,000?"

Howard was a little bit petulant because I inferred that his clients might be penurious instead of cooperative. So I went right ahead in a timid way because I was a newcomer, and I was a junior with him and I looked up to him with reverence. And I didn't suggest that he speak to the Slosses. Planning went on with an amazing set of working drawings by Henry Boese. It was a wooden frame house, as they all were in those days. Boese drew practically every floor joist and joint. He would mark, "Nail here with three tenpenny nails." Actually it's not improbable, recognizing that we were in earthquake country, that Boese wanted to be sure that everything was adequately nailed. The house had beautifully detailed woodwork and plaster. In other

Hays: words, there was not a penny saved or dodged in the drawings.

I should have said that, characteristic of house projects, you deal not only with Mr. and Mrs., but with the children and the invisible clients of the bridge club and whatever organizations the missus may belong to. The suggestions of all these people come into successive conferences. Usually the architect says, "Have we the money for these changes?" This did not happen in this case. Practically every suggestion brought in from the invisible clients seemed to have been incorporated, as nearly as I recall. Consequently, when the bids came in--my figure may not be accurate, but it's very close--the lowest one was \$148,000.

Daniel: Oh dear. What did the clients think of that?

Hays: They were stunned, and they were horrified, and probably most of all, they were deeply embarrassed because these plans had been passed upon by friends, and there was an implication if it was not built.

Daniel: It would be a public declaration that they couldn't afford it?

Hays: Yes. But on the other hand they wanted the house, so they came in and things were cut, and cut, and cut. Practically everything which was going to be a beloved feature had to go out. Then a second set went out for bids, and that time they came in either just above or just below \$100,000. By that time the relations were a bit strained. But the Slosses were very nice about it. They said, "Well, try again." And another trial was made, and that time it was brought down to a bit under \$70,000. But just

Hays: at that time the earthquake came and saved the situation for everybody concerned. Judge Sloss eventually came in and said to Mr. Howard in effect, "If you will send me your bill for the working drawings and specifications on our abandoned project, on the basis of the lowest bid received on the third taking of bids, I will willingly send you my check."

Daniel: Yes. Well, I think he was very patient.

Hays: Of course he was, because bear in mind that this family was very distinguished, very important in San Francisco. That was an extremely embarrassing situation for John Howard and it didn't help his reputation.

Daniel: He probably had in mind a really stunner of a house.

Hays: Yes. And incidentally, he had just been spending money freely on the Tevis house in alterations. The original house was tremendous, and the alterations cost away over \$100,000.

The Jacob Stern house was in the stage of accepted sketches, and the working drawings were just started at the time of the earthquake. It was held in abeyance following the earthquake, because of a lot of business building for Levi Strauss. Actually, we didn't ever go on with it. Some time afterward we learned that the Jacob Stern house had been revived and was being built by Houghton Sawyer from a new design.

Daniel: Was the Stern house more modestly conceived than the Sloss house?

Hays: The Jacob Stern would have been something which could have been carried out. Incidentally, planning for it started in the midst

Hays: of office work on the Sloss house and in an unusual way. In those days, just a short period before the earthquake and fire, Mr. and Mrs. Howard frequently went off on trips into the mountains. They were young and very active, and their great friends the Gregorys were very young and active--not very young, but active. At the San Francisco office everything was going serenely and there was no particular reason why they should not go off.

One day our office secretary brought into our library and conference room a smallish man about five feet six, slight, perhaps weighing 120-125 pounds, dressed very, very simply. Although he had no claim to beauty, he was a pleasant looking man. He had, as I remember, a gray, stubby moustache. He said he wanted to see Mr. Howard, It was my job, of course, to interview, and I said that Mr. Howard was out of town.

"Well," he said, "I'll make an appointment with him for tomorrow."

I said, "No, he won't be in town for almost two weeks."

He said, "I'd like very much to see him. I'd like to have you send word to him."

"That I can't do. My instructions are that he's on vacation."

"Well," he said, "you must know how to reach him."

"Yes, I do, but I would do that only in a very definite emergency. If his house were on fire I would send for him, or something like that."

Daniel: Was he patient with you?



William C. Hays costumed as "Foxy Grandpa" (a current funny column character), for John Galen Howard's fancy dress party at Howard's house on Ridge Road, 1905.

Hays: Yes, he was a gentleman. He was a nice man. I always liked him, and I had a good deal to do with him later. But anyway, I parried. I told him when Mr. Howard would be back. Finally he left. As he went out of the office the office boy came in and said, "Well, say, what's Jake Stern doing here?"

I said, "Who?"

"What's Jake Stern doing in here?"

"Who's Jake Stern?"

He said, "That's Jake Stern who just went out."

"Well," I said, "who is Jake? Where does he tend bar," or something commonplace.

"Why," he said, "he's Levi Strauss."

"I thought you said his name was Stern."

And by that time Boese came in. He said, "Who did you say was here?"

I said, "Jake Stern."

So there we were. I was in a corner. Should I try to get in communication with him and make my apologies? I concluded that I'd better let well enough alone. We waited. On the day that Mr. Howard came back, Mr. Stern phoned, or at least his secretary did. He came in and told what he'd come for.

HOWARD AND GALLOWAY OFFICE: 1906-1908

Hays: Before the three years of my first contract with Howard were up, the San Francisco fire came. That changed everything.

The firm of Howard and Galloway (April 1906 to October 1908) was organized to handle business following the fire. Everything went into the firm, the University and everything else, including state work that we had. There were John Howard and John Galloway, who were the principal architect and engineer, and Arthur Markwart and myself as the junior partners. I was a junior partner in my contract when I came here. Incidentally, my share of profits in the first year was a minus \$160 or \$170.

Daniel: That was not a profitable partnership.

Hays: No, because that included the office's loss on the Sloss house.

You see, at that time John Galen Howard was supervising architect for the University of California and he was a professor of architecture. He was on a salary basis. The University adjusted that and kept the salary as a teacher intact, but cancelled the part that had to do with the supervising architect which paid him, we'll say, \$4,000 a year, or \$6,000 and \$4,000, whichever it was which made up \$10,000. This was the equal of President Wheeler's salary and away above any other faculty

Hays: salary, and consequently the object of much gossip, and a little more gossip, considerable envy, on the little Berkeley campus. And it was a very little campus.

University work thereafter was on a straight commission basis according to the American Institute of Architects standards. Howard's salary as a teacher went into the firm's funds and so did mine. Mine did not for the first four or five months because I didn't realize that his was being put there. After Galloway informed me about the arrangement I followed suit.

Before the fire, the two principal works in the office were the University Library and a Christian Science church. And there were the two houses. The chairman of the building committee of the Christian Science church was a practitioner named Gale. The boys in the office used to take particular delight in addressing him as Dr. Gale which of course was sort of needling. He came in just about the first of April, 1906, perhaps a day or so afterward. He was very much upset. The building was out for bids, and he had been assured that the structural steel design of the building was defective and the building couldn't possibly stand up.

There was a man (I won't mention his name) who came out here from the East, and he was one of the flock. Gale very unethically, very unethically, turned these drawings over to him to criticize. He told Gale the building was very defective and that they ought to hire him because he was a structural

Hays: engineer. Gale came to the office, after this, and said he thought the office should have a consulting engineer check the plans. So I talked to Howard and Howard said, "Well, provided, of course, that we name the consultant and they pay for it." Gale accepted that.

Galloway was recognized as the structural engineer. So I asked Galloway to come in. I said, "These people want a reinsurance. How much will it be?" Galloway said, "Well, it will be \$500 for an examination of the drawings and a check."

I got in touch with Gale and told him and he said, "That would be all right." Then Galloway came in, and that was the first time that he ever saw Howard. All the preliminary work was done without conference. I don't know that Howard would have known him from a bunch of beets. Anyway, I introduced him to Howard and he started to work. I think it was on the 15th, three days before the fire, that Galloway phoned in that he had completed his examination of the drawings and that everything was perfectly fine. He had no criticism. Then the fire broke. People rushed over to Berkeley to find somewhere to live. I was living alone in my apartment in Cloyne Court, so I took in three, one of whom, by the way, was the national tennis champion, another one was the resident partner of W. J. Sloane and Company. Their building on Post Street had been pretty badly damaged in the fire. Howard and I went over on the 22nd or 23rd of April to look at the ruins. We were standing looking

Hays: at this wreck across the street, and 10 or 12 feet from us were John Galloway and another man, Maurice Crusheau. They were great friends. So I spoke to Galloway and was introduced to Crusheau. I turned to Howard and said, "Howard, you remember Mr. Galloway who just checked the Christian Science church." "Oh yes," Howard replied. In a few minutes he took Galloway by the arm and walked up to the next corner. Shortly, he returned. "Isn't it wonderful," he said. "John and I are going into partnership." I was his partner already. That was the foundation of the firm of Howard and Galloway.

Daniel: You said that Howard and Galloway lasted until October 1908. What happened then?

Hays: You remember there was a financial panic?

Daniel: 1907?

Hays: Yes. There was this panic, and there were only two jobs in northern California. We did have a job as supervising architects and engineers for the Alaska Yukon Pacific Exposition. We were paid a flat fee of \$60,000 for that.

Hays: Markwart had to go up to run that job. Later on, Markwart had the building of the 1915 exposition, and a few years afterward, as you may know, he became a vice-president of P. G. and E., and died before he was 60.

Daniel: What other jobs had there been in Howard and Galloway's office?

Hays: One was a children's hospital at Seattle, and another one was the Oakland YMCA. We had to complete working drawings for the

Hays: Oakland YMCA for an extremely poor design. I mean that inside it was very poor, and some of the details outside were very questionable.

Two state buildings came into the office. The damage at Agnew Asylum, as it was then known, and San Jose Normal (the teacher training school) was so extensive, it was decided to demolish what remained at both places and to build all over again. Galloway, as the most expert structural engineer in the area, was engaged in many reports and one of his most important was on Agnew. The whole top floor had collapsed in one wing and killed a great many people. He brought samples of brick work to the office which were a wonderful demonstration of proper masonry. Fractures went right through the brick. And the mortar was of such composition and laid under such weather conditions that the proper chemical actions took place and formed an aggregate strong enough to withstand the earthquake stresses and pressures.

I don't know what had collapsed at the normal school. It wasn't so high, but the earthquake had separated all the stones of the tower.

We made the preliminary plan for a new building at Agnew-- I worked on it and I remember quite distinctly making the plan for the San Jose normal school. Later on, the state built their first buildings basically on that plan.

About that time, Governor Jim Gillette of Yreka created a

Hays: a department of architecture at Sacramento. It was a little bit shifty in its organization. I think a niece of the Governor was married to a young architect, not an outstanding one. The son of the state comptroller was also by way of being an architect. These two young men became the state architects in this state office of architecture. The Governor immediately said, "Well, here's a private firm doing work that's for the bureau." So, those jobs at Agnew and San Jose promptly were taken away from us and taken to Sacramento to initiate the operations of the state office of architecture. I imagine there were other things too.

Next, the Governor decided that the University architecture which was somehow in the hands of a private firm, should also go into the state office of architecture. The Regents said, "No, you better look into the organic act." And it wasn't very long before the Governor [Gillett] was--not exactly apologetic--but congratulated Howard on his abilities. I remember Mr. Howard's mentioning that to me with some little amusement.

As a matter of fact it was probably good riddance at that time for the state to take Agnew and San Jose because just then, we moved back down town. We were the first architects to do this. Right after the fire we had no place to go and Howard sent me off to find some place where we could start. I rented the first floor of a house on the west side of Franklin south of Post Street. Howard went there once or twice I think; didn't

Hays: see himself in that environment. I wasn't there much but it gave us an address. Meanwhile, Galloway said, "Well, here is the Atlas Building at 604 Mission Street. I designed and built it. It was only finished a short time before the fire and it's intact, although it has no windows, stairs or elevator." We rented the tenth floor. The iron work, the iron risers and the stringers of the stairs were there. So planks were laid down.

Daniel: You didn't walk up ten floors?

Hays: Oh yes, at least twice every day. And before long we had a staff of 30 or more.

Daniel: Walking ten floors?

Hays: Walking ten floors. There were no windows. We tried to put cheesecloth and stuff up, whatever we could get, but the west wind went sweeping right through because we were open on both sides. Grit would blow in from the streets and grind our India ink lines right off. We worked under terrific conditions. It must have been four or five months before we had any windows. I'm not sure if the stairs were rebuilt, and goodness knows how long it was before the elevator was back. Cheerfully or otherwise we walked up and down, all of us out for lunch and then back again.

There were no restaurants down there. You couldn't have things sent in for lunch. Of course, a lot of the draftsmen brought their own lunches, but the firm always went out, and I think most of the employees did too.

Hays: We hadn't been there very long when the Sterns came in with the Strauss realty buildings. We built two on one big lot at Pine and Battery--on a southeast corner. It was a very big lot, and it was decided to divide it in two. Taking the same motif, we had four bays, as we call them, in one building and three in the other. They always look very funny to me but that's the way they decided to work it out.

Daniel: This was office space?

Hays: Yes, with their business down below.

This may be interesting. One of those buildings is the only one which foresaw the carrying out of the revised Burnham Plan for San Francisco, which had just been adopted officially by the board of supervisors, because a new street connecting Columbus Avenue with Fremont Street, I think it was, was going to come diagonally down there and it would have cut the corner, the northeast corner, of one of our buildings. I remember quite distinctly that we designed the steel there, and it was so built that if that street were ever cut through, the building could be cut right down, presuming that it was there and the street built on the same line. Galloway was that thorough.

Then, in came another big building, the Security Building, which is just north of the Bank of California. That was an eight-story building, and it was designed to add three or four stories more. I remember that some years afterward a draftsman, who had been a junior partner of mine for awhile, came around and got

Hays: my set of the working drawings because he had been commissioned to add the projected stories.

Oh yes, one of the first buildings to come in had been the Reid Building of the Italian-American Bank on the corner of Sacramento and Montgomery. Working with the Sbarbaros on that little granite building was a very pleasant experience. There was just one complication. We found a discrepancy in the size of the lot--something like seven and three-quarters inches in the frontage on Montgomery Street, a result of the very casual surveys which had been made in the early days. A court action was necessary to quit title. An article about the bank was published not long ago with the name of another architect, because he had made some changes back of the screens in the bank itself, but he didn't do one cent's worth of work on the building as you see it.

The Sbarbaros were the Italian-Swiss colony, and the Italian American Bank was practically their bank. Another one of those Italian families was the Mustos. The Mustos and the Sbarbaros were about the most important people in the Italian colony.

The bank wasn't just cut and dried right out of the books because we could do some design. I know that Sbarbaro enjoyed it. I remember that Howard insisted on having my prospective pencil drawing sent on to Boston to a man named Gregg for a pen and ink rendering, which was the one that was published. And I remember how furious Galloway was because we sent a check to

Hays: this man for \$150 for about two or three hours' work on a drawing which I had made and could have done just as well because I was pretty much of a shark at pen and ink drawings in those days.

Daniel: Was the Boston man a person of known reputation?

Hays: Yes, great. He taught pen and ink rendering in the Massachusetts Institute of Technology and John Howard had gone there. He sent another big water color to be done by Hawley in New York, and that did cause a cyclone in the office because it cost a lot of money. Both Howard and I could do water color renderings as well as Hawley, who had an assistant named Mabel. Hawley always had a pipe in the corner of his mouth.

Daniel: Can we go on with the buildings?

Hays: Then came the Joseph Grant building. It was a six or eight story building designed for additional stories. Years afterward, Louis Hobart added them. By that time, you see, we were out of existence.

Daniel: All this sounds very prosperous.

Hays: Oh, we were clearing \$100,000 a year, of which Howard and Galloway each got \$40,000, and Markwart and I each got \$10,000. Strangely, even in the second year that Howard was getting his \$40,000, he did not hold title to the house in which he lived on Ridge Road. Oh, when Galloway found that out! Frank Wilson owned the house. Howard had borrowed the money to build it and could have paid it off over and over again; instead, he bought books from John Howell for \$40 apiece and fell prey to the

Hays: persuasive power of old man Vickery of Vickery, Atkins, and Torrey who sold him pictures.

Daniel: Did he ever get around to owning his home?

Hays: Oh yes, Galloway just...

Daniel: Deviled him into it?

Hays: Well, of course it was absurd that he hadn't.

Daniel: Let's get back to the clients who made all these lovely things possible.

Hays: There was a very good one. This was Rudolph Spreckels. This was, bear in mind, at the time of all of the terrible scandal about the trolley lines in San Francisco and the trials of supervisors and Abe Reuf, and all that sort of thing. You see, Rudolph Spreckels was not only the instigator, but he was the good angel in all that litigation. He had met Galloway and taken a great fancy to him I suppose because they were both very direct people.

 Spreckels came in one day wanting a little building with heavy duty floors and of mill construction. There was not much mill construction done around here, but anyway, he had heard about mill construction and wanted it. John said yes. It's on the southeast corner of Fremont and Market. Only a few years ago it was the 365 night club. I remember that Howard had nothing whatever to do with it. He spurned...

Daniel: Mill construction didn't appeal to him.

Hays: Yes.

Daniel: Mill construction is of great sturdiness?

Hays: Yes, because heavy machinery was placed anywhere in the floor. So the floor was twice as thick as usual and the girders and everything had to be figured to carry 150 pounds to the square foot or whatever it was. Colossal beams were used. There were six by sixteen inch Oregon pine girders.

Daniel: Did it ever carry heavy machinery?

Hays: I think some was installed, but it was a very expensive building, considering. And I don't think Galloway wanted to do it that way but after all that was what the client wanted.

Then Spreckels brought in another building out on Market Street, near the Emporium on the north side, which was to be a pool hall, the biggest pool hall there. That used the first polychrome terra cotta in San Francisco. I remember detailing all of it. A man had come out from Perth Amboy in the east to introduce polychrome terra cotta. He went to Danny McBean. Incidentally, he knew people that I knew in the east. He came in with an introduction. We did polychrome double guilloche-- a decorative motif that repeats--for the billiard hall which was up some big stairs.

Then Mr. Spreckels came in with another job: a theater on the south side of Mission in the block between Third and Fourth. It went through a narrow frontage to a large back area for the theater. It turned out that I was the contact man with Mr. Spreckels, and he was a perfectly fine client. I would go over

Hays: to the bank to see him, always by appointment, of course.

There were some other smaller things. I forget what they were because there were a good many of them.

Then about that time an extremely exciting job came along. Some people came down from Seattle. They took Howard and Galloway out to lunch. When they came back, Galloway said to me, "You know, we're not going to get it, but that's an awfully good job."

I said, "What is it?"

He said, "Supervising architect for the Alaska Yukon Pacific Exposition. And John was just a plain fool. They asked us what our fee would be. He said, 'Sixty thousand dollars,' just like that."

In a couple of days they sent word down, "You're hired," and we were, and in due course of time we started a small office up in Seattle and made the preliminary studies in San Francisco. I used to work on one end of a big board, and Howard on the other. I was working on plans, mainly, and he the exteriors.

Daniel: You did the main layout work, or did Galloway?

Hays: Galloway did all of the layout of all the facilities. I didn't do much of it myself because we had other fellows working on it. My connection was very slight, as a matter of fact, although I went up a couple of times. There's nothing left up there of what we did.

THE BURNHAM PLAN

Daniel: Before leaving this period, have you any comments on the Burnham Plan?

Hays: It's listed in my ten-year University of Pennsylvania record that there was a very wonderful Burnham Plan. It's a very scarce book now, because most of them were burned in the fire. The book was just coming out of the bindery and there were only a few copies. I happened to get one which was sold to the East Bay chapter of the American Institute of Architects.

This plan was made and ready for approval by the city officials when the fire came. Burnham had as his great city planning helper, Edward H. Bennett, who came from the Burnham office in Chicago and lived in a little bungalow they built on Twin Peaks. From there he could look down on the city. Burnham came out frequently and Arthur Brown went up there a good deal. He and Bennett were good friends and Arthur Brown knew San Francisco and could discuss it very intelligently. Actually, I think Arthur probably made a real contribution there for which he never got any credit.

After the fire the mayor sent a plea all over the United States, "Do not send us food, send us architects." They

Hays: immediately got Bennett to come back from Chicago. A group of local architects, including John Galen Howard, was asked to work with him. Howard brought me along as his assistant.

At once it was agreed that this long Bennett and Burnham Plan was a sane and rational thing for the city and we worked at a great pace on the modifications to fit the new cleared area. One of the things I worked on was a way of getting up Nob Hill. We thought we knew that area well until one day when Abe Ruef came in to see what we were doing. He looked at drawings and then at us and said, "You can't do that. A big part of the city's revenue comes from houses in there." Before the fire it was the most disgraceful area of cribs in San Francisco.

We had been working on it some time when Burnham came out.

ESTABLISHMENT OF HAYS OFFICE, 68 POST STREET

Hays: After the dissolution of Howard and Galloway, I went right off on my own in private practice. I still was a partner after the breakup, which was between the principals.

During this time of trial, Howard said to me, "I'm going on, and I'm going to organize a group." He said definitely that I was the first person he had spoken to. But it happened that two or three days before, Bill Raigule, our head draftsman, came to me and said that Howard had asked him and had told him that he was also going to ask me and some others.

I said to Howard, "I happen to be a partner and I prefer resuming my own practice to becoming an associate." He couldn't understand that. He wanted me to be with him practically as a draftsman. But after all, I was a very successful architect in Philadelphia when he got me to come here.

Before Howard's proposal, Bill Raigule had come to me with a suggestion that he and I form a partnership but I went off on my own. For one month I had a room on the top floor of the Atlas Building, way over in the corner. I had no work whatever, and no prospect of any.

It was intolerable to be there where there had been

William C. Hays in his San Francisco Office, about 1915





William C. Hays' San Francisco Office

Left to Right: Hays, secretary, J.D.Galloway,
Arthur Markwart, H. Ebright

Hays: an association which had been in the main so fine and so busy. So I found a little room on the top floor of the Foxcroft Building at 68 Post Street. I rented it and moved some of my things there.

Now, there had been long underway, at the time of the split up, a building, now the Bank of America on the north-east corner of Shattuck and Center in Berkeley. A man named Baxter was president. By that time Baxter was calling me on the phone, and not Howard because Howard's head was always in the clouds anyway, and I did happen to be a fairly competent, practical person.

After a while Howard realized that he was calling me. And he sat on me one day for ~~ans~~ answering, saying that I should have said, "Well, Mr. Howard is here." Those weren't his exact words, but that was the effect. One time I did say that to Mr. Baxter and he said, "Well, you know all about this business and he doesn't."

Then the split-up came, and I was over here [in Berkeley] superintending. Baxter was there. He said, "What are you going to do? Are you going to stick to a sinking ship?" That, I think, is verbatim.

I said, "No, I haven't any work but I'm going on my own."

I didn't have a cent's worth of work. In a week or two somebody told me that a man named Dow was going to build a little building on Sutter Street to lease to the Baldwin Piano

Hays: Company, and Cornelius Dow was a partner of the attorney for this bank. Somebody said to me, "You'd better see him and find out about that. Do you know about that?"

I said, "No."

"Well," he said, "Baxter does."

So I went to Baxter and asked him about Dow and he said, "Yes, I know him very well."

I said, "Will you give me a note of introduction to him?"

He said, "You alone or you and Howard?"

"I alone."

He gave me the note, and it was the first job I ever had in San Francisco in my own name. That's how that came about.

Daniel: There was no problem in your teaching arrangements.

Hays: Oh no, no. That was entirely separate.

When Howard and Galloway dissolved we arranged that the jobs not yet started would be carried out by that member or group of members selected by the client. Incidentally, Howard lost Spreckels as a client in less than a year.

Nothing happened with the YMCA, another office joke, for a long time. A couple of years afterwards my phone rang early in the morning. It was the secretary of the YMCA. He said, "I've got to see you right away."

"Well," I said, "come on up." So I hurried through my breakfast and he was up there.

He said, "The board met last night. We're going right

Hays: ahead. You and Galloway are going to do it."

"Well," I said, "now wait a minute. That job didn't come to me. It came to Howard."

He said, "It came to him on his name but he didn't know anything at all about YMCA and you did."

Daniel: How did you get out of that?

Hays: I built it. They wouldn't have anything to do with Howard, and they did know what arrangement we had made. They called a meeting and had us come down there. In the meantime they had gotten a new secretary named Starrett. The president was Wallace Alexander, and he said to Starrett, "What do you think about these plans?" He said they were very pretty plans. "Well," he said, "what about those plans for the building?"

He replied, "If you want my honest opinion we'd be better off if they were at the bottom of San Francisco Bay."

"Well," we said, "we planned it exactly as we were told by your building committee. There are things here which we have said right along were stupid." Now, for example, they have to have access for three different classes of members to the swimming pool so arranged that none of those paths crossed. So we had overpasses to assure separation of access. This was a perfectly stupid thing because it was a matter of timing. As a result we had gone down so far toward sea level that we had to have a three-foot thick reinforced concrete floor to keep

Hays: the water from coming up, instead of a normal twelve-inch floor.

Then another thing, there were a lot of arches all around in the lower floor where arches were silly. This was a point on which none of us agreed with Howard, but Howard was always very--

Daniel: Archy.

Hays: Yes. So we took out the arches. But they asked us whether we could change the plans. We said it would be cheaper to do them over. They asked, "What would that cost?" Galloway did some figuring and came up with \$3,000 or \$4,000 or whatever it was. They were a little bit startled at that, but Galloway said, "We'll save you \$5,000 or \$6,000 by doing it, just in the complex concrete stuff below."

Daniel: So you re-did the whole set of plans.

Hays: Yes, and were paid for it, and built it. Some years afterward we added two stories which if you look for you can see. We had to change the brick.

SAN FRANCISCO ARCHITECTURAL SCENE UP TO THE 1915 FAIR

Daniel: Could we pause now for some comment on architects and architecture in this area when you came to John Galen Howard's office?

Hays: We should go back a bit here. The Phoebe Hearst competition took place after the Western Society of Architects formed the American Institute of Architects. Western Society members taken into the AIA at this time automatically achieved the distinction of being made fellows of the AIA. In the east, to be a fellow was a mark of very considerable distinction. Fellowship was awarded on the basis of professional accomplishment and ethical conduct. The impression that I had on coming here, and it was some years after the western brethren had become affiliated, was that the local attitude toward ethical relationship was not the highest in the country. As a matter of fact, piracy seemed to be a term which would have been applied to many of them in the east, if not here.

I do remember quite distinctly being taken by John Howard to a meeting of the American Institute of Architects in the Palace Hotel shortly after I came here. I met the older, local fraternity of the architects. Albert Pissis was the architect of the Emporium Building, the Flood Building on the corner of

Hays: Powell and Market, and had been commissioned by the Regents of the University to design and build the President's House on the Berkeley campus.

The Reid brothers, Merritt and James, were well known. Albert Sutton was a big, husky Britisher, then, I would say, in his middle sixties, with very copious sideburn whiskers.

There was a German named Schultz. They were about the same age, about the same build, and they were among the big leaders.

I haven't mentioned A. Page Brown. He died before I came here. As everybody knows, he built the Ferry Building in San Francisco. He was also the architect for the Crocker-Woolworth Bank Building in the triangle formed by Market and Post streets at the beginnings of Montgomery. I remember Bernard Maybeck having said that he designed and drew the very rich terra cotta ornament. And I have heard that there was a small sentimental touch, that he managed somehow to use his wife's first initial, A, for Annie, as a part of his decorative motif.

This brings us naturally to Bernard Maybeck, and of course no one need say anything much further about Bernard Maybeck because everyone knows a great deal ~~ab~~out him and soon we shall have a definitive book on his life, being written by Kenneth Cardwell, who, by the way, lives in a Maybeck house with his family, his wife and five children, and was very

Hays: closely in contact with Maybeck for the last three years of his life. Kenneth is one of our very distinguished young members of the faculty in the College of Architecture.

Let's get in a word about the Newsom brothers. To the best of my knowledge they had no special training in architecture. (Pissis, like Maybeck, had been trained and studied at L'École des Beaux Arts.) I believe the Newsoms were native sons. Unlike these others, who worked as well as they knew how in traditional, and largely Renaissance vocabularies, the Newsoms were out and out carpenter Gothic. The so-called Victorian Era House, best known all over America, for it has been constantly published, is one of theirs, and the famous Carson House at Eureka, California.

But as far as I know they were the only architects in this area who published books of their works for sale which carried advertisements of all the industries having a part in the construction of buildings. They were not unlike the books which I mentioned much earlier, in our talks of Chappelle's Modern Houses, published in the east.

I have mentioned that some very important works here were done by practitioners from the east. D. H. Burnham and Company of Chicago built the original Mills Building. I am under the impression that he may have built the original San Francisco Chronicle Building on the northeast corner of Market and Kearney.

Hays: Another eastern firm was Greene and Wicks of Buffalo, New York, which built the original Examiner Building on the southeast corner of Third and Market. As I recall it, none other than Mrs. Phoebe Apperson Hearst had an apartment in the upper part of that building. Later on, after the fire, Greene and Wicks built the Prescott Building, the building as it is today.

There were some very able men who had come here: Willis Polk, afterward figuring to a very great degree in monuments of much importance and with many a bitter controversy; and Ernest Coxhead, English trained, who did some very distinguished houses. Another established firm was Bliss and Faville. Bliss was a Californian, a San Franciscan, from a very distinguished family, owners of great areas up at Lake Tahoe, part owners of the little railroad which went into Tahoe from Truckee, and owners and the original builders of Tahoe Tavern. Faville came indirectly from Buffalo, New York. These two met when they were fellow students at Massachusetts Institute of Technology. I am not sure whether Bliss came directly back to San Francisco, but I do know that Faville went into the office of McKim, Mead and White in New York and was there for several years, or for some time anyway. Then he came back and entered into partnership with Bliss. Naturally, with Bliss' connections they received some quite important commissions. One of them was the St. Francis Hotel.

I might mention here in connection with the St. Francis

Hays: Hotel that there were some extremely difficult structural problems because it was an illogical arrangement of superimposing stories. That problem was solved by John D. Galloway.

I have never mentioned the name of Clinton Day. He was the architect of the still rather distinguished Chemistry Building. It was at the southeast corner of the campus when I came. Clinton Day was, I would judge, approximately a contemporary of Bernard Maybeck. I remember meeting him shortly after coming here. I was a bachelor of reasonable age, thirty or thirty-one. I remember hearing the fascinating name of his daughter, Carol Day. His own house still is standing on the northwest corner of Bancroft and Piedmont, a charming old house, in those early days referred to as Queen Anne, picturesque. I was there many, many times. It was a delightful household. Mrs. Day, although rather heavy on her feet, was very light of tongue and quick thinking. Day was of modest proportions, a rather fine-looking man. When I met him he had white hair, thinning on the top. He was a Yale graduate. He had one rather charming weak spot: he stuttered and if he became excited his stuttering was of a very remarkable quality.

I used to meet Clinton Day very often on the Key Route train to San Francisco. He had a substantial practice in

Hays: San Francisco. The Union Trust Office of the Wells Fargo Bank at Market and Grant--black granite--is one of his buildings. I remember one of my meetings with him on a ferryboat coming home from San Francisco, he was apparently very much upset by the success of one of his young friends, Arthur Brown. Now, it happened that Arthur Brown's father was the chief structural engineer for the Southern Pacific Railroad. Among other things he built the big Oakland terminal, for which he was engineer and designer of whatever architecture there was. I remember Brown, Senior's, puzzling me one time by saying, "You know, I built the longest building in the world."

I said, "You did?" and asked him what it was.

He said, "Yes, the train shed up in the Sierras. It's seventeen miles long."

Now I have an idea that Arthur, in his college days, was one of Carol Day's friends. This little man that he had known as a college lad turns up after a good many years in Paris and meets with very substantial professional success and is getting big recognition. Day was suffering from a comparison of himself with this upstart. I mean, he was a boy. Day pulled out his pants pocket a little bit of a lead pencil stub, shook it under my nose, and said, "That École des Beaux Arts is not worth a damn. This pencil," and he pointed at his forehead, "this pencil and I can beat any one of them."

Hays: It was not 99.44% right, but there was a lot in it. If you didn't get what they had to teach, it wasn't worth a damn. I mean, looking back and recalling, a lot of the people that I knew, what they came home and did was no contribution to architecture, notwithstanding their five or six years' experience in Paris.

We are now at the time when the Panama-Pacific International Exposition (1915) project was coming up. Recalling that Howard and Galloway, meaning mainly John Howard, had been architects for the Alaska-Pacific Exposition, Howard very naturally expected to play a part in this San Francisco show.

In the meantime, in our local chapter of the ~~ALA~~, there had arisen a Tammany Hall sort of situation. For some time, the anti-Howard-Polk people had been working to elect their friends to all the chapter offices. The earlier established architects and their adherents never really welcomed Howard. He was an intruder and he brought more intruders.

Daniel: Why didn't they want Willis Polk?

Hays: Well, there was a lot of envy. Willis, you see, had been here a long time. He was a "difficult" person and had a knack for making many enemies. For instance, here's an historic example. Bliss and Faville were the architects for the Southern Pacific Building on Market Street. For some reason the railroad company did not want anything published until they "released" the stories. Polk was on fairly good terms with Walter Bliss

Hays: and William Faville and occasionally called on them in their office. On one such call he saw a big perspective drawing. He went back to his own office and duplicated the drawing and immediately gave it to one of the papers. You can imagine the hard feelings this developed.

Chapter politics, anticipating the fair, played around the question of "who gets the job." We had one very bitter meeting of the chapter in which Polk was accused of being crooked. And Polk didn't stand up very well. He made a statement I'm sure he regretted afterward. He said, "They can be sure of one thing: I will not under any circumstances do a building at that fair nor be connected with it officially." And he kept his word.

For some time a lot of very "dubious people" were being put up for membership.

Daniel: What do you mean by "dubious people?"

Hays: People whose ethics were in question. After all, the matter of ethics was one of the very important things. There had been many members of this sort elected for a long, long time, maybe six or eight in the course of a year. But then they began coming in six or eight on a single ballot. And they'd all be "unanimously" elected to membership because their friends named the tellers. As an example, right after the fire there was a firm started up here. One of the partners had been a bartender. He wasn't an architect at all. And the other

Hays: one was said to have been at the Massachusetts Institute of Technology, a special student, for one year. If he said so I guess he was. But anyway they knew lots of people and got a good deal of work.

And this one man--and incidentally he had been a prize-fighter at the Olympic Club--was always made one of the two tellers and did all the counting and reported the unanimous election of the dubious candidates. That's the way the membership was packed.

At that time we used to meet upstairs in Tait's restaurant on Geary Street. Just before one of the meetings some of us got together: John Bakewell, Louis Mullgardt, Al Lansburgh, four or five of us, oh, more than that. And we all voted against one of the candidates. After the ballots were counted and all of the candidates announced, as usual, as being unanimously elected, John Bakewell got up and challenged the election. He had cast a negative vote. Mullgardt got up and said he had voted against them. I got up and said I voted against them, and Al Lansburgh said he not only voted against them but could identify his ballot. He wanted to see the ballots. Oh, hell was popping. So pretty soon the meeting was tempestuously adjourned and we went down a long flight of steps from the upper floor. The Olympic Club prize-fighter-bartender-architect-teller said something mean to Lansburgh. So he

Hays: came out from behind and he knocked that fighter right out on the sidewalk. Now, after that none of us would go to the meetings.

Then Howard said, "Well, we've got to organize because there are lots of decent people here." So he prepared a list and he invited all of us to join a new organization, the San Francisco Society of Architects. Howard was the first president. I was second or third.

Daniel: How long did it last?

Hays: Four or five years. Finally, a man came out from the AIA head office and helped work out a rapprochement. The feelings on all sides had simmered down.

Daniel: You know, we were talking about the choice of architecture for the fair. Who did make the general plan?

Hays: A "Commission" on the general plan was created. Howard was on it and resigned. Clarence Ward and Willis Polk stayed on when Albert Pissis, William Curlett, and Howard resigned. Pissis and Curlett were old.

Daniel: Why did Howard resign?

Hays: Oh, I think he was used to running the show and this kind of group thing probably didn't appeal to him. The committee was reduced to three with Polk, Ward, and Faville who was added. And they couldn't agree on a chairman. So finally after months of squabbling C. C. Moore, the president of the fair, said, "Well, you've got to get going. I'm going to bring in George

Hays: Kelham and make him chairman." But in the meantime the committee had been working on the general plan, and there was no building to give Kelham. So they gave him those recessed courts. The committee was working on the general plan and allotted the buildings rather stupidly, I think.

Faville had a good deal to say in regard to it. Incidentally Faville and Howard were strenuously opposed to each other. I wouldn't say they were bitter. They just didn't agree. Faville had worked in McKim's office in New York for a little while after he had been at the Massachusetts Institute of Technology from which, by the way, I think he never graduated.

But anyway, here was the central approach. The first thing you saw was the Tower of Jewels. Who gets the job? Carrère and Hastings. Now, here was the Court of Four Seasons on that side, and that went to Henry Bacon, the architect of the Lincoln Memorial in Washington. And on this side was the Court of Abundance by Louie Mullgardt. We all liked Louie. I'd known Louie before he came here from St. Louis, but I used to meet him in conventions of the Architecture League of America, where he was very active. So that was given to him.

Now, let's come to Maybeck. I don't think that Maybeck was being very seriously considered. But Maybeck and Willis Polk were pretty good friends. This is the story I got at the time and I think it's accurate. One day there appeared a very beautiful dome in green pastels of a stone building, and

Hays: some of the directors of the fair saw it. I think it just turned up in the directors' room or something like that. The scene doesn't matter. And the first thing we know, he's getting the job [the Palace of Fine Arts]. Let me see, 1915, I guess Maybeck and Howard were still on fairly good terms.

Now, out in front, you know, there's this great central space. The Horticulture Building, for which Bakewell and Brown were the architects--and that was still a firm because they had already won the city hall competition--that was at the west end. At the east was the Festival Hall and that was done by Robert Hawthorne, who was one of our old crowd in Paris. So those were the big jobs.

Daniel: There weren't competitions for the fair buildings?

Hays: Oh, no, the jobs were just dealt out. Then Clarence Ward took the Transportation Building.

Now, Carrère was dead. He had been killed in a hansom cab accident a good many years before. Hastings then was a very feeble man. He was beginning to go a little bit woozy in the head. But there had grown up in the Hastings and Carrère offices a great mass of brilliant students, all of our old crowd in Paris. Two of them, Delano and Aldridge, brilliant, young and full of enthusiasm, had organized their own firm. Did they get the Tower of Jewels? No, it was given to the dying old guy because all they knew was a name. They could say, "Well, here's Carrère and Hastings. Everyone knows them." It

Hays: should have gone to Delano and Aldridge. And then you wouldn't have had that Roman triumphal arch with a round tower up on the top. They would have done something better, something which was more sane.

Going on to McKim, Mead, and White, McKim was dead. White was dead. One of their most brilliant designers was Henry Bacon. They did give him the Court of Four Seasons, because Faville knew him. But there was nobody in their office who was a great man. The man they should have had was Howard Van Buren McGonnigal, who, incidentally, did our embassy in Tokyo.

So the Tower of Jewels went to the wrong people, and that was an utterly commonplace thing. And you went into that, you went through an absurdity into the utter commonplace. Then your turned right into Louie Mullgardt's Court of Abundance which was imaginative to no end. The two things which had imagination stood out above everything else. They were the Palace of Fine Arts and the Court of Abundance. Now, the only one which had great dignity, and in a classic manner, was that very, very beautiful thing of Henry Bacon's. But the man who did the Lincoln Memorial was a great architect.

You know, Bacon told me one time that the Lincoln Memorial had never brought him one cent's worth of other work, and he worked eight or ten years on it.

Oh, yes, another building which I think had great propriety and distinction--gay, gay, gay--was the Horticulture Building.

Hays: I'd like to mention an incident at a meeting of the San Francisco chapter of the AIA, a banquet. It happened to be at a time when Henry Hornbostel was out here. I think it may have been in connection with the city hall. He and I were sitting away off in the back corner. Presently someone said, "Won't you say something about your impressions of the fair?" Hornbostel was a fine blond fellow with a nice blond moustache, and pink cheeks. He always wore a brilliant red bow tie, and was generally beautifully groomed.

"Yes, I'd be delighted." He talked a little while. He was a beautiful speaker and went from here to there and presently said, "Well, I've naturally formed some judgments. They're only my own opinions. I've followed in my imagination the people with the Kodaks and the cameras, and there's only one building where they will all go and where there will be more film shot than in all the rest of the show combined. My hat is off to Bernard Maybeck."

Maybeck, of course, was the best.

Daniel: How did that appeal to everybody?

Hays: There were dropped jaws all over the place because he didn't say one word of praise for anybody else. And it was beautifully done.

Actually, as I said, there were only three things that had any quality whatever, the Palace of Fine Arts, Louis Mullgardt's Court of Abundance, and the Horticulture Building. Maybeck

Hays: was atelier(Ecole des Beaux Arts). Bakewell and Brown, and
Louis (both Laloux), all École des Beaux Arts.

THE BOHEMIAN CLUB

Daniel: Could we range away from architecture to something quite different, the Bohemian Club?

Hays: It might not be improper or out of place for me to say something about the Bohemian Club. One of the interesting personalities in architecture we talked about earlier introduced me to it. I happened to be president of the T Square Club in Philadelphia at the time of what I'm about to tell. We had within the T Square Club a little group which we called the Grub Club. We had cooling apparatus and servants to take care of it. One cold, snowy winter day Herbert Wise brought in a young Englishman as a guest. We were sitting around the fire afterward. This young Englishman had been out in San Francisco. He said, "You know, this place reminds me very much of a club in San Francisco, ripping club, ripping, and this reminds me of it."

Somebody asked something about it because we didn't know anything about the Bohemian Club.

He said, "Oh, wonderful place, wonderful place. They have a great forest, you know, the grove. And they have jinx there: they have parties, shows which they call the jinx. There's a

Hays: summer jinx and a winter jinx, and a high hinx and a low jinx, and the low jinx are very, very low indeed." That was my first inkling of the Bohemian Club.

Shortly after that incident, to my great surprize, I found myself moved from Philadelphia to San Francisco. Before long I heard about the Bohemian Club because many of the people whom I met were members. John Galen Howard was a member and he almost immediately suggested that I .join the club. I remembered this description, and particularly the low jinx, which were "very, very low indeed."

I was an unsophisticated person and I'm afraid I was a very properly behaved person in those days, and I said, "Oh no!" I didn't tell Mr. Howard the reason. Year after year he went up to the grove. When you're being proposed for membership, your sponsors are asked two questions: Will he willingly carry a spear if called upon. Now, the inference is that in the first year there you never call on anybody to carry a spear. But anytime afterward you might. And the other one is: Is he a gentleman in his cups? John Galloway said I was a plain fool, missing a great period of wholesome relaxation. So I joined, as a faculty member. Dave Barrows and I were elected just one week before the camp opened and we went up together.

But I remembered these "low jinx," and I didn't go in time for them. That was a week before. But I went up on Monday, and I was there through the final week and the big club

Hays: dinner and the grove play. I was so moved by that grove play that I went off by myself and didn't say a word to a soul, and started to walk back to the guest house, because I did not yet belong to one of the regular inner groups of camps. But as I walked down the trail there was a man--a perfect stranger--who came up and got in step with me, and he didn't say anything either for a few minutes. Then he said, "That wasn't a play. That was worship." And that was my introduction to the Bohemian Grove.

Now, that play happened to be a perfectly straight Christian Science preachment. It was "The Defiance of Fear," and it was the fall of Ug. Ug was a great rock which had been hewn into a figure. Every year a youth, the flower of the youth, of the tribe had to be sacrificed to Ug. And then there was Trip, a fairy. The youths were brought together with a great deal of ceremony to draw their chances, and the fatal one was a black pebble. Of course a young prince drew the pebble. Everything was prepared for sacrifice when Trip, the fairy, appeared, reciting very beautiful lines about Ug's being reared through men's fears. He made a flight up to the head and held out a dove--one of the most moving things I ever saw.

The camp opens with the cremation of "Care," which is a very, very beautiful ceremonial. We have a lake. The symbol of the club is the owl, and the motto is "Weaving spiders, come not here." Haig Pattigan did this colossal owl. It must be

Hays: thirty feet high. At the base of the owl there is an altar, a great landing platform in the lake. As dinner is finished, way up on the hill up above the dining room torchlights appear and a procession comes down bearing the remains of "Care" which has been slain from the time we were there. That's taken down and everybody forms the torchlight procession, and the audience goes across to the far side of the lake. The participants come down into where the owl, the altar and the landing platform are. The body, the corpse, is taken up to a decorated barge at the upper end of the lake. It's a very beautiful ceremonial. That's the opening on the first Saturday.

Then the second Saturday is the low jinx.

The following Friday night is in many ways the most delightful because everybody is in and that's the night before the grove play. The grove play is always a pretty serious thing. But the Friday night program is varied and presents the distinguished people who are there. A number of times I've heard Rachmaninoff and Mischa Elman and people like that play. And I have sat sometimes half an hour listening to Rachmaninoff practice the piano.

Now we come back to the low jinx. One year I happened to be co-author of the low jinx, and it was awfully low at the dress rehearsal, but oh, my Lord, what they put into it afterward. And the other man with me, Ray Coyle, was the son

Hays: of the minister of the Presbyterian Church down here. Ray Coyle and I were in pretty bad reputé for a while for having put on one of the dirtiest--it wasn't filthy, but I want to tell you--low jinx.

The next time they asked me to write the grove play, I didn't have time. I did have my synopsis approved but I couldn't carry it out.

But I was in charge of the scene for the cremation for three years.

Daniel: You continued then always as a faculty member?

Hays: Until William Palmer Lucas came in. He applied for faculty status when everyone knew his private income was \$40,000 or more. The board of directors asked Walter Morris Hart to inquire about non-teaching faculty income. After that, faculty members receiving outside income were required to pay regular dues.

Immediately I was put on the list for regular dues but I couldn't vote. I had to wait and go down to the tail end of the waiting list to be a regular member. But I paid full dues for two years without being allowed to vote or hold office.

One of our men here, an engineer, claimed he had no outside income when he was getting \$2000 a year in fees from the Golden Gate Bridge.

Daniel: Going from members' costs to club costs: were they unusual?

Hays: To give you some notion of the scale on which things were done--

Hays: each year there is a single performance of the grove play. It takes a year and a half or more to prepare it. The whole play is written by a distinguished person. Every note of the music is specially composed. We have the whole San Francisco Symphony Orchestra. Twelve thousand dollars is a cheap grove play for one performance for 1200 people.

Nearly always there is at least one Metropolitan Opera star. That's where I used to meet Larry Tibbett. I've played a part there on the stage when Larry Tibbett was the lead. And I knew John Charles Thomas quite well up there. As a matter of fact, until about two years ago I received Christmas cards from him.

One time one of the Spaulding family was out here from Chicago as a guest. Before he left he said to the captain of the camp of which he had been a guest, "I'd like to do something. Is there anything I can do for the grove?"

So this man said, "Gee, it would be fine if we had a pipe organ."

The Spaulding man said, "Well, that's an idea."

We got a \$10,000 pipe organ and the housing for it. It's off the stage.

Daniel: That was quite a gift! Are the grove facilities used only during three weeks of the year?

Hays: Some people go up a little earlier.

Daniel: What about fees covering camp costs? Are they high?

Hays: Oh, Lord yes. The last time I was there, it was for only four days, but my assessment in my own little camp was \$260, because they spend money like drunken sailors up there, you know. They entertain like everything, unlimited liquor, unlimited food.

Daniel: At the start, it probably was more moderate.

Hays: Well, no, because they began to put on the dog. For instance, one camp built a house up there. It cost them \$15,000.

Daniel: I see. Each camp, then, had a dwelling.

Hays: You have a site. Then, of course, there is the general camp where those who are unaffiliated go. And, besides the members, there are at least 300 servants up there, so we have to feed 1500, 1600 people--oh, I guess it's bigger now because I've been out for ten years. You see, I had to resign after my retirement because I didn't have any money to pay for it.

Daniel: Did any of your architectural designs find their way into club building during the time you were a member?

Hays: I did a number of things of the Bohemian Club at the grove. This included the hospital and the grill, which has been one of my special prides, the dining arrangements and the kitchen, and several camps, including one which I've regarded as perhaps the most significant. It was founded by Henry Morse Stephens and Ralph Merritt, who was later comptroller of the University, and should have been president at the time they elected Barrows, in the opinion of a great many people. That was on the

Hays: recommendation of Herbert Hoover and of President Eliot of Harvard. But the powers that be saw otherwise.

At the present time, that camp includes Robert Gorden Sproul; Allen Sproul, until recently head of the Federal Reserve Bank in New York; Earl Warren; Donald McLaughlin; two other regents; Dr. William Donald, who died recently; and Farnham Griffiths, who died recently. It was an amazing camp. It takes its name from a poem by Charles Kingsley, "The Pleasant Isle of Alvies." It was my good fortune to find in the University Library Henry Morse Stephens' autographed first edition of the book which contained "The Pleasant Isle of ^{Aves} ~~Alvies~~." So I proceeded to have it photostated and then assembled in a montage. I had that photographed and framed and sent up to the camp, and it's up there, has been up there ever since.

Daniel: Is there anything else you would like to add before going on to another subject?

Hays: Let me see, oh, yes!

Ernest Lawrence had been here a very short time when I met him at a luncheon in the Faculty Club one day, casually. This was before the opening of the summer encampment of the Bohemian Club up at the grove on the Russian River. He seemed interested. Charles Lipman, dean of the graduate division, and I were going up to the grove the next weekend and we invited Ernest Lawrence to go with us. We took Lawrence up to the grove on a Saturday and spent a very delightful

Hays: day there. It happened to be a day when there was activity all over the place because the camp was going to open in a short time. The three of us were walking down towards the lake which is perhaps a quarter of a mile away from the organ. Suddenly Lawrence stopped and said, "Listen! That sounds like a pipe organ." We told him it was. He said, "You mean there's a pipe organ in this grove?"

So naturally we all moved over to it, and they were tuning it. There was one man working away at the top of the pipes curling down the cut pieces at the back of the pipes which set the exact tuning, and another man at the console. Lawrence moved over to it, and quite evidently he was not only interested but knew what was happening. The tuner turned to him and said, "Do you play this?"

And of course Ernest very modestly said, "Oh, no!" The upshot is that we did persuade Ernest to sit down to the console. And he played beautifully on this pipe organ. It seems surprising, and yet anyone who knew him knew that he was a person of extremely fine fibre, fine sensitivity, or else he never could have done the work that he did in his research.

BEGINNINGS OF THE DEPARTMENT OF ARCHITECTURE

Hays: The American schools of architecture were more or less based upon the system of L'Ecole des Beaux-Arts, but nothing like it so thorough nor so analytic. For example, Guadet's great book, The Elements and Theory of Architecture, does not get down to the classic orders until page 300 or something like that, because the beginning is a general setting forth of architectural problems and approaches to them. He starts with the elementary parts of the building, a foundation and a wall, and fully elucidates their development. When Guadet writes of "punching a hole through the wall," he makes an exhaustive study of the different forms of holes or openings.

Daniel: Was Guadet available to the students in English?

Hays: No, except in a very few manuscript copies, of which I have one, as "Englished" by John Galen Howard. It's never been revised into "final" English. The running translation was made in our "theory" classes at the Howard home. Four-fifths or more of it is Howard's. The secretary, Bessie Sprague, was there taking it down as we translated it. She transcribed from her notes.

Daniel: But the students of architecture here studied the classical orders

Daniel: at an early stage?

Hays: Yes, they were required to plunge right into the "orders."
That was the method in every American school.

When I was a student at Pennsylvania, for instance, I bought the Bates and Guild sizeable book of the classic orders and had to copy every order there and memorize a sort of schedule of the proportions.

Years ago, over here at the Faculty Club I was sitting informally with one of the groups and got on the subject of the Italian Renaissance. I recited a wonderful poem about it by Oscar Edwards. One line was "Among these high and mighty men was one, sir, named Vinola. He could draw the orders upside down while rowing his gondola." And one of the boys snickered and said, "All of us could do that."

This was thirty years after we had been through the grind. There were about six or eight of them there, and I said, "Get me a piece of paper and a drawing board. All I want is a scale and a 45 degree triangle and a T square." I said, "Somebody make two dots." And they made two dots. I said this is upside down, so this is the ground line and here's the top of the cornice."

I proceeded to draw the Doric order upside down. I've done it dozens of times, not for twenty years, but it still stays with me.

We have just inaugurated our new College of Environmental

Hays: Design. What in the world is "Environmental?" Are we going to dip into the real environment? How can we? All we can think of are the physical phases of environmental design, and we can't encompass all of those. However, I want it. I believe in it. I don't like the title.

There are three generally recognized fields of the physical, and physical environment only: architecture, landscape design, and city and regional planning. Human environment has a great deal more to do with shaping our beings than the physical. I'm told by our dean that somehow we are to include studies in all of the other environments, the non-physical phases of our environment. Just how, is a puzzle to me. But I understand that studies are being made, and being made, they will be completed sooner or later--and in my opinion they should be there or the term "environmental" should not be used.

The idea of bringing related departments together is far from new. When William Wurster went to M.I.T. in architecture he became head of a department which included architecture, landscape design, and city planning.

At the time Thomas Forsythe Hunt came to head our College of Agriculture, he brought John Gregg from Pennsylvania State College to teach landscape architecture. This was done in accordance with the terms of Hunt's appointment. He was promised a full faculty of his own making whose members would come in as full professors. And they did, regardless of

Hays: their relative qualifications in comparison with other long-established members of the University faculty.

The moment the term "landscape architecture" appeared, John Galen Howard and I talked about it. We didn't know the man who was going to be appointed. We did know something about the great landscape architecture of the past, like LeNotre and the great English designers. And we knew perfectly well that somebody who had been teaching about plants at Penn State was not qualified to be a successor to LeNotre, besides, we were thinking in terms of the great concept. So we proceeded to go to the president, at least Mr. Howard did, and protested. The president quite naturally recognized the validity of the objection, and he said, "There will be no landscape architecture." As a consequence, the official designation for the newcomer was Professor of Landscape Design and Floriculture.

Architecture and landscape design are intimately related. A building is more than its plans, its walls, and attachment to Earth. It has a series of relationships with its immediate surroundings. You practically never see the elevation of a body as it is depicted in working drawings. The verticals of the building and the horizontals around it should have a mutual understanding.

So my purpose always was--and now it's a reality--that students in architecture and structural engineering should take their first two years in courses together. Then they

Hays: should separate. An engineer should know something about rational arrangements of an architectural design. An adequately prepared architect may not be able to compute the modulus of gyration or the moment of elasticity, but he certainly should know constructability. We no longer build by trial and error.

In the College of Environmental Design, as I understand it, there is a very fine, complete course in structural engineering, and we have our own teachers to give it.

I remember so well in our early days when we had architectural students going over to the Structural Engineering Department, headed by Charles Derleth and that group. They were not primarily building engineers, they were road engineers, railroad engineers, bridge engineers. So, as a result, our boys would have to go and learn how to compute the construction of a bridge because that's what the majority of the class was doing.

Now let's be perfectly fair to those teachers of engineering. They were just as devoted to our students in building design as they were to anybody else, but our students were a minority. And in those early days they were not a segregated group. They went along with the class as a whole.

The nearest we came to seminars in architecture were the memorable weekly sessions at the Howard house on Ridge Road. Our subject of discussion was The Elements and Theory of

Hays: Architecture. Howard was the leader while I was second.

Our sessions were certainly important. Those young people came to an environment in the Howard house to which most of them were not accustomed. It was a very charming place; besides, John Galen Howard and his wife were stimulating people.

Their perfectly delightful informal teas were served around the fireplace. The four little Howard boys were up on the balcony peeping down to see whether any little teacakes were going to be left. The teacakes were a preamble to our seminars.

Daniel: Many non-architecture students enroll in the history of architecture. Was this always true?

Hays: Howard gave that course for years. He lectured ²/₁ hour each week in a six division course offered over three years. It was open to everyone on the campus, including the whole football squad.

Daniel: A pipe course!

Hays: It was a pipe--I remember one issue of the Daily Cal that had a drawing of the glad-handers. One boy reached out from a lecture room on botany and another one from R-5, or whatever it was. There was one examination a semester although the University required two. Howard's lectures were perfunctory. A good deal he didn't know anything about.

I am sorry to say that I never knew him to do any thinking other than what he found in Bannister Fletcher. He was a reader

Hays: but he read poetry; he didn't read architecture.

Daniel: He wasn't interested in the developmental aspects of architecture.

Hays: No, not at all. He knew what architecture was. It began in Greece, and there was some in Rome. He greatly admired the Gothic cathedrals but he didn't know much about them. But he had a great warmth of feeling for them. It was a spiritual feeling, a great response, the uplift. He loved them and he was delighted to talk to you about them.

His attachment was to L'École des Beaux-Arts, the French architecture, and he never had very much interest in the English architecture of any time.

Unfortunately, he was not a very good speaker. He used fancy language.

Daniel: When did you take over the history of architecture?

Hays: About the time that he was retiring.

Daniel: I see, he had carried it all the way through?

Hays: He carried it all the way through. But he would give an examination in which there would be, say, fifteen questions and they could choose twelve, so already that reduced the mortality. And then he would give a great many alternatives in them.

Now, when I took over I said, "It's ridiculous to have people coming in to me for three years," which they had to do. I said, "I want to give two lectures a week and I want to give examinations, not the conventional two but many jump tests."

Hays: As I worked it out, there were ten and I required them to take eight. I never announced the test before. I said they would come when we had something important. In the meantime, every slide I used was posted in a transparency in the Library of the School of Architecture. I said, "You can go over there, and I hope you will, because, after all, they are chosen for their significance."

When I took over the course, the School of Architecture had not quite 3000 slides. I added over 10,000. We had had slides which showed Frenchmen in very outmoded pants and hats standing beside high bicycles. The students were so preoccupied laughing at them they didn't get the architectural significance of the picture.

There had been over 150 slides of the competition drawings for the St. Peter's in Rome. The first year he taught, Howard had Hudson Thomas copy line drawings from books. There were very few photographs. So, I went to work on the slides.

I had a pretty heavy teaching load because I gave the history, gave one section, and gave the seniors theory, which meant the application to specific kinds of problems. And I instituted the course on house, and I had senior design, and I was busy doing University buildings besides. But anyway it was fun and very seldom did I have something to do which was a hard task. I haven't been able to turn things down because I have to earn my living.

That history of architecture was a pretty popular course.

Hays: It was in the beginning of microphones. (It was given Tuesdays and Thursdays at two o'clock in the afternoon in Wheeler.) They gave me one of those stand-up microphones and I couldn't use it. You couldn't walk over to the slides and leave the microphone. I never used another one. But I did have wonderful slides and after my first year I never appeared with another note.

Daniel: This course ran how long?

Hays: A year and a half. I always started out by saying, "This is not a course in the history of architecture; this is the architecture of history," and there's all the difference in the world.

When I made my first visit here in 1903 John Howard had an office on the second floor of the Eastman Building on the southwest corner of Center and Oxford streets. I know that his private office was in a round bay window on the corner. But there was a space with a number of people working. That is when I first met Bessie Sprague, who was such a consistent, constantly appearing, or everpresent factor until the time of her death.

Daniel: Was she a secretary in that office?

Hays: Yes, and she had just come. Years afterward Bessie Sprague asked me if I realized how much John Galen Howard meant to her. It was quite evident that he meant everything in her business life. About her personal life, I don't think he knew anything at

Hays: all. She lived with a spinster sister up on Cedar Street. As a person, she seemed almost non-existent to him; when she disappeared from the business area she was out of his mind. Personally she was not a particularly attractive person. Faithful no end and competent no end, until toward the end when she became very crotchety and was quite a thorn in the sides of many of us.

The story was, she had just graduated from business college as a secretary, and she had no job. She was walking down Center Street when she met one of her friends who asked her what she was going to do. She said she didn't know.

This friend said, "You know, there's this architect who's just come here, John Galen Howard. He's going to have to have somebody." So she pattered over there and he hired her on the spot. And she never faltered in her devotion and loyalty.

Daniel: When did she become secretary in the Department of Architecture?

Hays: Right away. Oh, in 1903.

Daniel: But she also did work in Professor Howard's office in Berkeley?

Hays: Yes. And later on she used to come over to the San Francisco office and tell our secretaries how to perform; they listened intently and went their own way. She had a maternal instinct.

Daniel: She assumed the prerogative of being a sort of office manager for him?

Hays: Yes. Now, I was only in that office once because I was only

Hays: here a few days. The following year when I came back, the office was on the top floor, the sixth floor of what was then a bank building just completed, again on the southwest corner of Center Street and Shattuck. There, the School of Architecture and the office of John Galen Howard, supervising architect, were established. As soon as the building was finished they moved in.

And there I met, of course, a number of the people that I came to know afterwards quite well.

Daniel: Wasn't it unusual to have a campus department off campus?

Hays: Well, there was nowhere to go.

THE DEPARTMENT IN THE 1940's: ERIC MENDELSSOHN

Daniel: While we are in the midst of departmental curriculum, teaching, and personalities, will you please go ahead to the forties and comment on Eric Mendelssohn.

Hays: I must enlighten you on Mendelssohn. Eric Mendelssohn was in this country, and along with a good many other foreigners, he was interested in coming to California. One active campaigner on his behalf was Chermayeff, a few years younger, who had been Mendelssohn's partner for a short time. Serge Chermayeff, born in Russia, was a naturalized Englishman with a very charming wife whose family owned the Tate Gallery in London. They had two delightful children. They were here before Mendelssohn came.

This was about the time I was retiring. The school was pretty much inbred. We'd have somebody graduating who was particularly liked by a faculty member. He'd go abroad for a quick trip, come back, and be hired to teach. I was always very critical of this sort of thing. The versatility of our faculty was rated very low by the American Society of Collegiate Schools of Architecture. (I think that at the present time we may be over-correcting for this. We seem to hire and fire people who get "promoted" by the magazine Progressive Architecture.)



William C. Hays

about 1943

Hays: And in my humble judgment this could be overdone.)

Well, getting back to Mendelssohn: he was in the country and was going to give three lectures at one of the eastern universities. Warren Perry conducted quite successful operations and got some money, after we decided it would be a very good thing to get him out here, and Mendelssohn was brought out.

He delivered the lectures in our little lecture room in the School of Architecture, and they were a tremendous success; people stood in the corridor.

Right away we concluded that they should be published. We learned then that the American Institute of Architects had asked for them for publication. Mendelssohn quite obviously thought, although he did not come out and openly to press the point, that it would be nice if they were published by the University of California where there was a top teaching vacancy.

We proposed that and it was referred through channels to the committee on the University publications, which turned it down.

Daniel: Why?

Hays: They thought it was not of sufficient public interest, although we published things of much smaller public interest, but in the sciences, not in the arts; or in economics, and not in the arts; and because things which have much value sometimes are published only with great difficulty.

Hays: I went to the chairman of the publications committee and said, "You don't know what you're talking about. This thing is an extremely important publication. We are in competition with the American Institute of Architects. They are going to take it right off if your rejection is sustained. I talked with the president and he suggested that I come to see you again." So that time they approved it.*

By that time, of course, some of the prominent Jewish families in the University family and in San Francisco, and they are tremendously powerful, for which we are fortunate, were beginning to consider Mendelssohn as somebody who should be teaching here, and particularly in view of the success of the book which sold out very quickly and was never republished.

I had worked over the text with Mendelssohn quite a little, and we went down together to the editorial rooms of the press. Quite naturally they made a good many improvements in the English and got more precise meanings with an occasional word.

I wrote the introduction, a little sketch of his life and something of the origin of his first, much publicized job after World War II, the Einstein Tower.

Mendelssohn had been in the German army and had been

*The lectures had been given in 1942 and were published by the University Press in 1945.

Hays: trained as an artist and an architect. He did a lot of sketching when he was in the trenches, little bits of things. And the Einstein Tower resulted from one of Mendelssohn's friends showing a sketch to a mutual friend, through whom it went to Einstein. That little sketch is published, printed in red ink on the title page, full size, and it's about two and a half inches long. That was the sketch from which the Einstein Tower developed and which, as far as international fame goes, put Mendelssohn on the map.

Daniel: As you went off the faculty, Mendelssohn came on, but not for long.

Hays: Mendelssohn died suddenly about ~~four~~ or five years ago and left almost no estate to Mrs. Mendelssohn. She's a delightful person. They have a married daughter. But she's living in San Francisco, still, and on very restricted means. He never was a money-maker. Mendelssohn was of course a dreamer from the word go.

Mendelssohn unfortunately had one glass eye. I remember one time we were sitting here and he was over on that side. We had the fire going and he said, "Do you mind if I sit over there? It's my eye. The heat warms it up and makes it uncomfortable." That's the first I heard of his having a glass eye.

CITY OF BERKELEY: BUILDINGS, SOCIAL FUNCTIONS, REAL ESTATE

Daniel: Could you comment on building in Berkeley?

Hays: John Galen Howard had built the Berkeley Public Library.

It was finished before I came in 1904. It was on Shattuck Avenue just about where the Hink's store is now, anyway it was on one of those blocks on the west side.

It was a building with three semi-circle arches. Howard loved arches. Witness John Howard's Mining Building, especially the south front, with its cut granite arches. These carry a heavy masonry load in a wall which is nearly three feet thick. These are truthful arches in comparison with those of the Memorial Football Stadium which Howard designed years later. In the entire circumference of the walls, which are not more than one foot thick, there is only a masquerade of "arches" pretending that the wall is more than it is.

Daniel: Were there other off-campus buildings of interest?

Hays: I never saw any of the drawings but I used to hear about a fabulous house which John Howard had planned for the open land which is now the Pacific School of Religion. That was all owned by Mrs. Hearst. The approach to it along Ridge Road was lined with magnificent palm trees. There was going

Hays: to be the house to end all houses built there and Mrs. Hearst was going to live in it.

Mrs. Hearst actually built a house which was designed by Ernest Coxhead. Not so many years later Mrs. Leuschner bought it and had me add a story. The deed stipulated that no part of it exceed a given height in order to preserve the Frank Wilson view of the bay. Frank Wilson, who owned the hillside around the University Radiation Laboratory, had practically a block there on LeConte. The Howards bought a piece of it and built their house on it. Lucy Sprague bought the piece next east from the Howards, where the Howard office build her house. Then the Millers bought right across the street, and we built that house. So here was that little group.

Daniel: Speaking of Mrs. Hearst, do you remember any particularly outstanding social functions in Berkeley when you came here?

Hays: There were delightful formal receptions always held in Hearst Hall. Those of us who attended, and there are not many of us left, can still recall the formally-dressed people coming up one side of the stair which was over ten feet wide. It had a very easy, monumental slope with a rise of about five inches to the step, instead of seven.

Another, quite different recollection comes to mind. I remember a fancy dress party at the Howards. I went as Foxy Grandpa, and Ira Hoover was the Yellow Kid.* But

* Comic strip characters.

William C. Hays and John Coxhead
in the Cloyne Court garden, 1915



Hays: Lucy Sprague was Cleopatra. And when at some stage she left the festivities she dropped a pearl into the vinegar; it was a pretty dramatic moment. John Galen Howard came as Marc Antony, if I remember rightly.

Daniel: Was there "society" in Berkeley?

Hays: Well . . . yes, there was. It was really surprising. There was a little Piedmont group, and a little group of the Regents' families from San Francisco.

Daniel: What do you think brought these people together?

Hays: Congeniality more than anything else. You see, Ira Hoover and I lived up at Cloyne Court, and at first the Howards were there. The Howards' house and Lucy Sprague's and the Millers' were places in which we met. After the Leuschners had their house, groups of us would go over there on some of the winter nights for mulled wine. It was a very closely knit group.

Mrs. Arthur Rickard, Margarite, was I would say the reigning queen of the young married people in Berkeley and almost in this district. She was an amazing person, sang beautifully, played the piano. She and her husband were English. They had come over here when they were very young.

Daniel: Did this relationship extend into the faculty group as well?

Hays: Oh, yes, they were very close. Arthur Rickard was one of the principal speakers at the laying of the cornerstone, or the dedication, I'm not sure which, of the Mining Building. And his two brothers were both very illustrious miners, one in

Hays: South Africa. Another one, Thomas Rickard, who lived over on Haste Street, was a first cousin. He was a dealer in heavy mining machinery in San Francisco.

I'm giving this because here was this little nucleus of people that was just as close as could be.

Daniel: Did faculty people join non-faculty community clubs?

Hays: There were a few in the Hillside Club, among its founders. It was a cultural club. Maybeck and Charles Keeler founded it.

Oh, we've got to get in the Town and Gown Club, of course, because that was a very vital thing. The social dances then were in the Town and Gown. That's where I first met Mrs. Maybeck and many other people. Maybeck built the clubhouse, on the northeast corner of Dwight and Dana. It was a two-story building with the big room up on the second floor. That's where we used to go to all the dances in Berkeley. The assembly sort of originated there.

Daniel: Where did the essentially town people of distinction live?

Hays: Piedmont Avenue, particularly, well, this was town and gown on the stadium site. Anson Blake, the founder of Stiles Hall lived there. I'm not sure of his official title but he was the head, in California, of the Canadian Bank of Commerce or the Canadian National Bank. The Blakes were formal, British as they could be, eastern Canadian British, and you know what that is.

Daniel: Any other interesting town people?

Hays: Yes. For instance, Charles Keeler was never in the University. He graduated from it, of course, and was a very active poet. "Back of every mighty action comes the planner with his plan," inspired by the Phoebe Hearst competition, is his. -- "First the maker then the doer."

There was the Thomas family. Hudson Thomas' father was a mining engineer. By the very nature of things, the place was full of mining engineers because the University of California was originally agriculture and mining. Mining had more power because this school had produced the miners who were doing almost everything in South Africa, for instance, Gardner Mein and William Wallace Mein, and Mrs. Mein's father. There was a list of a dozen of them all over the world, coming back and back and back.

Daniel: People, work, and ideas seem to have combined in an interesting way in the Berkeley you have been describing. Was this always so?

Hays: I would say that within two or three years after the San Francisco fire, Berkeley changed.

Among the people who came to live at Cloyne Court, as so many of them did, was H. H. Hart, who made millions up in the Klondike, and then had gone into oil. Now and then, Hart would reach into his pants pocket and throw out a fistfull of nuggets, and say, "I dug those up there."

The Harts decided to live in Berkeley so they went to

Hays: Mason-McDuffie and asked, "What's the most expensive thing you've got?"

Now, let's go back. At the time of the fire, the firm of Mason-McDuffie just had been formed. Mason was an old-time real estate man here. He was well known. Duncan McDuffie had been working at Taft and Pennoyer, a large department store in Oakland. A sharp lawyer who had doubled in real estate at the top of Dwight Way organized the firm of Mason-McDuffie to promote sale of land around the Claremont Hotel area. Howard's office was engaged to make plans for the Claremont Hotel.

Daniel: This is getting very complicated. Did the lawyer who organized Mason-McDuffie own all this land?

Hays: Oh no, the Realty Syndicate did. It owned a lot of other things too, most of the key land around this side of the bay. They owned all of Piedmont. They owned, and still do, the water company. They built the Key Route. Henshaw was in it, Frank Havens, Borax Smith, the Haydens. I think the Reids were in it and some of the Tennysons.

Mason-McDuffie was organized to promote the interests of the Realty Syndicate in the Claremont area. You see, it could bring in water and supply transportation. In a year or two they fired Mason out but the name was theirs in perpetuity. So it was McDuffie and C.C. Young, who afterwards became

Hays: governor, who developed Claremont. They had a local surveyor lay out all the streets. They came to the Howard office for all their little incidental architecture. For instance, I designed those big gates across from the Star Grocery on Claremont Avenue, and those posts down here on Derby.

Daniel: Who did the Claremont Hotel?

Hays: Dickey and Reid. They wanted Howard's office to take pay in stock and we wouldn't do it so they gave the job to somebody else.

Daniel: Could we get back to the Harts at Cloyne Court? We started out on Mason-McDuffie from Mr. Hart's purchase of their most expensive offering.

Hays: That's what settled the prices up there. Mason-McDuffie did what certain kinds of sharp dealers always do: they put preposterously high prices on a lot of "come on" pieces; one was marked \$10,000 and another \$6000. Hart bought them both and established a high standard of value in the surrounding land. That man's coming in was worth thousands of dollars to the Realty Syndicate.

The land around there went like wildfire. Then they came to Claremont Court and subdivided this land (along Derby Street). They had us (Howard's office) design the incidentals here. Then, in the course of a few years there was a lot of traffic and one of our most beautiful features was torn down and taken to the dumps because it became an obstruction. By actual city count, now, on one of our heavy traffic days

Hays: 11,000 cars pass this house on Derby Street in twenty-four hours.

TWO UNIVERSITY PERSONALITIES: BENJAMIN IDE WHEELER AND
LUCY SPRAGUE MITCHELL

Daniel: You planned some comments about President Wheeler.

Hays: Yes. I think that probably I knew him informally as well as most anyone. I met him right after I came here in September 1904 because he was coming into Howard's San Francisco office for consultation about Berkeley campus building.

I'm sorry I haven't a photograph of our old conference room at 456 Montgomery Street. It was a very nice room with a good long oak table and comfortable chairs.

Daniel: Why were the conferences in the San Francisco office?

Hays: The office in Berkeley was practically no office at all. The Regents' committee meetings related to campus building were held in our office and his reason for being in our office would be in connection with them.

As a matter of fact, the president had no adequate office then because California Hall wasn't finished. Frankly, I do not know where his office on the campus was until he moved into that southeast corner of California Hall.

Daniel: What kind of questions did President Wheeler discuss when he came over?

Hays: Mainly the Library program. The general concept of the plan was already established. That was never under discussion. The main discussion was the grand staircase and the two, men's and women's separated reference reading rooms, with their separate investment in separate reference books.

Daniel: Did he enter this discussion?

Hays: Oh, yes indeed. President Wheeler was presiding at the meeting at which the final decision was made, where we were considering the two, one against the other. I remember that President Wheeler had been a conforming Baptist preacher, and I had been brought up a very rigid Baptist, very prim and proper. And this was a time when even the notion of sex was never supposed to enter our heads. The clinching argument for the big room was mine because--I must have blushed when I said it--but: "If these young people get into trouble it will not be in a reference room of a library, will it?" And President Wheeler, bless his dear heart, burst out laughing, and the decision was made for the big room.

But there was an arch projected at the end of the great reading room, which President Wheeler didn't like. The arch from the Greek point of view was anathema, and Howard had given it up. He said to me one day, "I wish you'd talk to President Wheeler.

So, the next time I saw Prexy I said, "Now here we have a moot point artistically. This great room, which has come into

Hays: being by our joining three elements; the two reading rooms and the stair, needs these great arch windows at the ends. To have columns, which would allow only very small windows, would give a feeble accent at the ends of the building."

He was very non-committal. I said, "To me Roman architecture is classic. Compared with the finest of the Greek I think it is inferior, excepting in majesty of size. But this is big. This isn't the scale of even the Acropolis. This is bigger. Of course, it's not the scale of the Jupiter Olympus with the 60-foot high columns, built by the Romans in Athens. But at least if we take the point of view that arches are inappropriate then do we not have to take the point of view that the Greeks had almost no windows? There isn't a window in the Parthenon, but in the very nature of a library we're going to be full of windows."

He said, "Well, you might try the arches," and they're there.

Daniel: That's how he was won over.

Hays: Yes, but I didn't press the point.

Mr. Howard could never get anywhere with him. I don't know, somehow he and John Howard were magnetically opposed--

Daniel: Each person was very positive.

Hays: In the first place, they had colossal equal salaries. One was purely an artist; the other was a classic scholar, and with President Wheeler classic scholarship was Greek. That

Hays: was quite positive. He was reluctant to admit a classic notion in connection with the Romans.

Daniel: What about the Wheelers off campus?

Hays: They lived on the west side of Scenic Avenue in a delightful colonial house. It was a big liveable place and they loved it. The Wheelers were a very interesting couple. Bear in mind that they were both New England. She was born not only Providence, Rhode Island, but on Benefit Street which was the top, top, top. He had been brought up a Baptist, and I'm quite sure that it was true that in his early days, right out of college, had been ordained as a minister. They were members of the Baptist Church here, to which I started to go when I first came. They didn't go there very often because there wasn't an agreeable group there, as a result of which I don't think they were church-goers to any degree later on.

Mrs. Wheeler, as you know, was quite a small woman, physically, firm--my word! How firm Amey Webb Wheeler was. It's A-m-e-y, and not A-m-y. She had the reputation of being extremely cold and indifferent. It was said that in a way she was far from being an ideal president's wife. Because we were still a small college the prevailing notion of a president's wife was that she should be here and there and everywhere. If the wife of an instructor of \$1200 a year was about to give birth to her fourth baby, she might have been expected to be there to see what she could do to

Hays: help.

But it was impossible for Mrs. Wheeler to do that, because it meant pretending and that woman could never pretend anything.

They claimed that socially she was high hat, that she ignored people. She didn't.

Daniel: She was not a lady bountiful, in other words.

Hays: No, she certainly was not. She moved in a very limited circle of people who were very close, and they were, of course, the two Sprague sisters, Mary Sprague Miller, Mrs. Adolph Casper Miller, who was the delightful married younger sister of Lucy, and Lucy, who was a perfectly delightful, charming person.

In Berkeley, the Wheelers were part of a small, select group, but their friendships ranged wide. Theodore Roosevelt was a close personal friend; another was Francis Leupp, an intimate of Theodore Roosevelt, who for many years was United States Indian Commissioner. Leupp's home was in the Berkshires but he visited Berkeley from time to time and always stayed at Cloyne Court where he was always my table companion. I knew Harold's sister in Bryn Mawr before I'd come here. (Harold, grandson of Francis, was University of California Librarian.)

President Wheeler was one of the founders of the Faculty Club, of course, and a founder of the Berkeley Club.

If you compare Mrs. Barrows with Mrs. Wheeler, Mrs. Barrows

Hays: was everywhere with the faculty. All of their little difficulties were Mrs. Barrows' concern, and with perfect sincerity. But Mrs. Wheeler would have had to be very insincere, which wasn't part of her nature, if she lived the same kind of president's wife's life that Mrs. Barrows did.

Now Mrs. Campbell did fairly well.

And then, of course, we get to the perfectly marvelous Mrs. Sproul.

Now, I do want to say something very positively in regard to President Wheeler, and especially the attitude of some of the eminent alumni of this University at the time of World War I. That happened to be at a time when I had occasion quite often to go and confer with him in his study in the President's House. There was a very fine large photograph of Kaiser Wilhelm on the mantel. Somehow word got around concerning that photograph. There was an opinion by people, who knew nothing whatever about it, that it should have been taken down and burned.

Bear in mind that prior to World War I the German universities were tremendously important in the training of all of our scientists, just as L'Ecole des Beaux-Arts was for the architects and painters. But to have gone to one of the great German universities and listened to one of the higher-ups in their profession, or maybe not to have gone much but to have read their books, and then go and take the

Hays: examination and earn the degree, was the aim of many of our scientists.

In the same way a great many of our people exchanged places as teachers. They were not always purely academic people. They were frequently people who were high in the government. One of them was Theodore Roosevelt. Later on, and not very many years afterward, perhaps two or three, was the time that the Wheelers were in Berlin. The Wheelers brought home this photograph, and President Wheeler committed the unforgiveable sin of not burning up the photograph after the declaration of war.

Whether that was the original impetus I don't know, but a great amount of criticism was voiced loudly by people who should have either known or felt better. In those days a great many of us commuted to San Francisco, some from here, some from Piedmont, and some from Alameda. We went in the Key Route. The delightful part of the ride was across on the ferry. There would always be little groups that got together day after day and talked, and they were not always talking in whispers. I used to hear some very nasty things said in condemnation of President Wheeler, including that he was a traitor to his country, that nobody knew what his attitude was toward the Germans. But we knew pretty well that under the skin he was a German at heart. He had a German degree. He had been an exchange man at Berlin and had a German doctorate

Hays: in classical languages before he went to teach at Cornell.

Some of this talk was very vehement and violent. People were hearing all around. Our group used to be on the lower rear deck, but there was a rear upper deck, and everything said down below could be heard there. There was a stair which went right up to it. One time I happened to be a little bit irritated, so I walked up to one group. I said, "I'm very much interested in your opinion of our president. Now, you know he's a traitor to his country. I've heard you say as much. And you know that he toadied to the Kaiser, that he should have told the Kaiser to go to hell. He didn't. He happens to have been rather broad-minded. And some of you have heard that there is a photograph of the Kaiser in President Wheeler's own private study. I know that photograph very well. I've sat looking at it and talking to the president a good many times.

"I know exactly what you would have done. Any of you, if you were in the same situation, would have told him to go to hell. Theodore Roosevelt did decline one invitation, a rather close, friendly invitation, and he is said to have declined it. And of course, all of you would have been at least as strong as Theodore Roosevelt.

"But suppose you found that these were rather nice people. They were human beings, the house of Hohenzollern. And suppose that you had been to quite a few state parties. They wouldn't

Hays: have been fawning on you because they would have lots of other people there. And then suppose that the Kaiser said, 'You know, I think we ought to have a chance to become personally better acquainted. Won't you all come to breakfast with the family?' And that happened to be true more than once.

"And they went, and they had breakfast with the family, and Lucy Sprague was with them.

"Now that photograph, which is an amiable looking gentleman, has written across it, 'To Benjamin Wheeler. Affectionately, Wilhelm.' You'd tell him to go to hell, wouldn't you?" And I walked away.

Daniel: These weren't people who were attached to the faculty?

Hays: One of them was William Worthington Creed, the president of the P.G. & E; another was Frank Ahearn, one of the big criminal lawyers. Those two I remember.

Now, that was the attitude. Of course, it came back to him.

He never slapped anybody on the back. He never went out of his way to create favorable impressions for diplomatic reasons, as far as I know.

Daniel: He wasn't like President Sproul, for instance, who always knew people's names.

Hays: No, and I never heard him use a first name. I never heard him call Adolph Miller anything except Mr. Miller. I never heard him call John Howard anything but Mr. Howard. I never

Hays: heard him call Dr. Howison anything except Dr. Howison. Or all the rest. I can't remember ever having heard either of the Wheelers use a first name, even in groups of people where they all knew each other and where the rest, or many of them, were using first names.

We might say something of the few occasions when he unlimbered. He would occasionally go on fishing trips, although he wasn't a fisherman. He'd go up to "the Bend," which has the Charles Stetson Wheeler place next to the Phoebe Apperson Hearst house at Winton, on fishing parties.

Of course, he had a very nice group of friends in the Bohemian Grove. It was a small group. People would drop in to see him. He never was called upon to carry a spear on the big stage, quite naturally, but he had a great many friends up there, quiet people. He never was in any of the wild parties which did frequently take place.

Daniel: President Wheeler was a member of the Bohemian Club?

Hays: Oh, yes.

Daniel: What do you remember of Lucy Sprague Mitchell? She came in 1906 to be the first dean of women.

Hays: Yes, and an assistant professor of English. Lucy was a graduate of Radcliffe. She had some work at the University of Chicago, where, it turned out afterwards, she had known

Hays: Wesley Clair Mitchell, who was an understudy of her brother-in-law, Adolph Miller. Adolph Miller was very high in their staff in economics.

I can't remember people calling Lucy Sprague anything but Miss Sprague. We weren't first-name users in those days. We all knew her well. We'd sit in rapt attention while she read Swinburne the way she could. We would sit and listen to her play Beethoven by the hour.

Lucy Sprague was Lucy Sprague the professor. She was Lucy Sprague the dean. She was Lucy Sprague and a hell of a fine girl. She was about twenty-eight. I know she was twenty-eight because the other day we were comparing notes. I'm seven years older than she is. After the breaking of ground for the new dormitories we went down to the Durant Hotel for refreshments. She and I sat--I hadn't seen her for fifteen years--and had a talkfest back in the corner about the old times.

There was one time that the Adolph Millers invited me to dinner. I went with Lucy. All of us went down to the theater at Idora Park to see a play. The amusement park insisted on long intermissions so people could go out and spend their money. At intermission time, Lucy and I were walking around, and the Millers also. And there was an amusement concession called the Down and Out. You went up and sat down on a spiral, and came down very speedily,

Hays: and shot off. You went up on steps on a platform. I went over and bought some tickets. We were heading toward the initial stair when three or four co-eds came by. I wish you could have seen Professor Sprague supersede Lucy Sprague, gay young lady. Right away we were talking to them about their college interests.

The Spragues were one of the extremely wealthy Chicago families. One of them endowed a very famous string quartet. And then there was a brother. Their father, I used to hear, was the biggest wholesale grocery distributor in the Middle West, in Chicago. Their father was one of the founders of the Pullman Company; and if not among the founders, he was among the very earliest stockholders in the Santa Fe Railroad.

They had a beautiful big place on Orange Grove in Pasadena where they used to go quite often. As a matter of fact, Lucy, in her book, refers to spending quite a good deal of time down there.

We designed that delightful little Berkeley house of hers, which afterward the Wheelers had. Of course, during her stay in Berkeley, Lucy became a very close friend friend of the Wheelers. There was talk that when the Wheelers were in Berlin, they had pretended that Lucy

Hays: was their daughter and consequently she had the same privileges they did and went everywhere with them.

THE BERKELEY CAMPUS: BENARD AND HOWARD PLANS

Hays: Let us consider the theory of "planning," of composition in plan, because it is the plan and not the "elevations" nor "detail" which establishes the big scheme; although obviously the detail sets the style of interpretation. Generally, the competitors in the Hearst competition--going back to that--placed their emphasis upon access and symmetry. The typical Beaux-Arts point of view was overwhelming.

But, in regard to symmetry, there were skeptics who questioned carrying the idea to extremes. For example, in the wonderful series of lectures (published immediately after the competition) entitled Elements et Theorie de l'Architecture given by Julien Guadet, who was the Beaux-Arts professor of theory for many years, he treats the subject of symmetry with respect, but without obeisance. Citing specific examples of "great designs" from the 1860's in which the four quarters were identical, he said, "That is not symmetry, that is nonsense." And he was so right.

However, let us assume that you started your plan composition with an axis and symmetrical components on each side. Where is access to the site?

Hays: Visiting competitors went up from the west entrance to about where the Greek Theater is, with Maybeck and Regent Reinstein, who together had created the program. They all went up there and said, "There's the Golden Gate!"

Daniel: They oriented the campus relative to the Golden Gate?

Hays: The plans, except for Howard's, went straight for University Avenue. The natural traffic of the campus is not definitely east and west, but it's criss-cross and zigzagging and everything contrary to a straight line, notwithstanding the fact that the shortest distance between two points is a straight line.

Daniel: In other words, the students don't sight the Golden Gate before they take off on their path through the campus.

Hays: Right, no. Actually the most sensible design I ever saw for that competition did not get into the finals. It was done by a man who lived here and knew the ground, Ernest H. Coxhead. He put little emphasis on the idea of a great east and west access even though the program inferred this. Instead, he conceived a succession of plateaux coming up the hill with enough tie east and west to unify. It was very unscholarly from the point of view of the formally trained architect, but a very distinguished thing.

Now, I have long held that the campus has need for not just one focus, but many foci for varying types of activity. What, let us ask, is that sacred major east-west access? It

Hays: is an imaginary line leading west to the Golden Gate, but so do a lot of other lines, depending on where you are standing.

Daniel: We were going to talk about your part in planning the Doe Library.

Hays: What we really will be talking about is the evolution of the library from the competition drawings submitted by Howard and Cauldwell, the fourth placed design in the Phoebe Hearst competition. John Galen Howard was obviously the "designer" in the Phoebe Hearst competition.

Daniel: What was the sequence of building after acceptance of the Bénard plan?

Hays: Actually, the small brick building, for about forty years the temporary "museum" but originally the utilitarian "power house" was completed first.

You have that little history which tells of this.*

Daniel: It seems a bit odd: this Howard design for the library. What happened to Bénard?

Hays: Remember, Bénard had turned down the Regents' offer to become supervising architect. In the choice which followed, an American was specified who would execute the Hearst Memorial

* Kenneth Cardwell and William C. Hays, "Fifty Years From Now," California Monthly, April, 1954, p. 20.

Hays: Mining Building and supervise carrying out the B  nard plan. John Galen Howard, of Howard and Cauldwell, whose designs, as I said placed fourth, came in 1901 and was appointed supervising architect and professor of architecture in 1902. He developed realistic studies of the Phoebe Hearst Architectural Plan (B  nard's) which quite naturally assumed the characteristics of the Howard and Cauldwell plan. In 1913 they were accepted as the Howard plan.

Hearst Mining Building was the first large structure completed under John Galen Howard.

Daniel: That has an amazing roof. Are those chimneys?

Hays: In any laboratory at that time the typical heat source was a Bunsen burner. Heat by electricity was in its infancy in laboratories, so, justifiably, not very far-seeing but justifiably, masonry cross walls with a flue every few feet were arranged to provide abundant venting. That's the way it was built. That's why you see all the chimney pots.

Very shortly after came California Hall, built with structural steel columns and steel roof trusses. The outside walls, designed to withstand earthquake, were made exceptionally thick. To provide additional strength, two transversing bracing walls were put on either side of the stair. The walls are all faced with granite and with a backing of brick masonry.

The granite had to come from one single quarry, the Raven

Hays: Granite Company. This, definitely, was the best granite to be had. It came with a finished surface, squared-up top, bottom, and two ends, but the back was just as the fracture came out of the quarry, except that the specifications said that in no portion shall the thickness from the face be less than, we'll say, six inches. I'm not quite sure that was it, but it doesn't matter. But the back was jagged. That was filled with bricks and mortar. That was the facing for the Mining Building and California Hall.

THE BERKELEY CAMPUS: DOE LIBRARY

Hays: Then came the library which was in compliance with the new Howard plan, nominally the "Revised Bénard Plan."

 Almost out of the blue \$750,000 was given by the Charles Franklin Doe estate to build a library. Mr. Doe was a person not particularly in touch with the University. Apparently nobody had any notion that he was giving any special consideration to it. He was a successful lumber man. The highway to the south end of Lake Tahoe went through one of his properties: the Diamond Springs Lumber Company. His gift was a Godsend, for, at that time, \$750,000 was a real, real, gift. Conditions in 1904 were far from the present day when income-tax-dodging gifts bring a lot of money for the public welfare. Such giving-saving is so agreeably legal. As an example, say that a man is credited with \$1,000,000; in all probability, \$600,000 or thereabouts has in effect been given by our federal government in the form of deduction in taxable income.

 But here was this gift, at that time a large proportion of the Doe fortune. Well, everyone in the University family was thrilled. I remember the day when President Wheeler

Hays: came into the old office at 456 Montgomery Street late in the summer of 1905. Exultant, he declared, "Let's go to work on plans for the library."

The library plans were being studied as to space allocation by an amazing faculty committee which included most of the "big boys." I remember some of them: Charles Mills Gayley, Henry Morse Stephens, and William Carey Jones. One of the most outspoken was "Andy" Lawson, the great geologist. There must have been eight or nine of them who came to our offices for long conferences and to look over our plans in the making.

Now, I think I mentioned that Professor Lawson, particularly, was an advocate of a great series of seminar rooms for every field of study. The core of the plan was, of course, the book stack, 105 feet square. It was surrounded on the east, west, and south sides by corridors fifteen feet wide on whose perimeter seminar rooms were arranged. The big reading room naturally was placed where it belongs, on the north side for daylight reading. Administrative offices were placed on the west side, mainly on the second floor.

Daniel: Why did Professor Lawson want seminar rooms in the library? Weren't there other places on the campus for seminar rooms?

Hays: There was almost no place that could be called seminar rooms in the old North Hall, South Hall, the original library, and the two or three wooden buildings. Besides, these rooms were

Hays: to contain the special books required in the seminar. This was an arrangement prevalent in other university libraries. Every typical seminar unit was 30 feet deep from the outside wall, and 15 feet wide between partitions. The building is actually made up of cubes 15 feet long, 15 feet wide, and 15 feet high. Every dimension was based on that (as we now call it) "module"; all, except the great reading room.

Lawson made such a din about more and more seminar rooms that I was impelled one day to draw him aside from the group discussing plans at our office. I led him to the window and pointed up towards the unfinished Fairmont Hotel. We were on the sixth floor of the Italian-American Bank facing west.

"Now," I said, "that is some distance to the hotel. If we arranged our present provision for seminars in a straight line, they would reach a quarter of the distance to the Fairmont Hotel." I think I exaggerated in visualizing the question but he was impressed and that settled the quantity question. People like him foresaw "administration" encroaching on the teaching space which they legitimately required. Even now we haven't enough seminar space although we do provide it in all our new buildings. So, back in 1906, the Faculty Committee had a forward-looking attitude.

Daniel: The original concept, that is in the campus plan, was simply an exterior? What went on inside would be incidental?

Hays: Yes, because it was part of a large composition. After all, if anybody had studied the detail of the library or any other building in this high-speed competition for this project, he would have been hopelessly lost because he had to consider hitting the jury.

Daniel: In other words, you had to take the exterior dictated by the plan and then fashion a library inside it.

Hays: Well, Howard had already done that. I had no part whatever in the original concept. My entry into the picture is entirely with the one or two reading rooms and the approach, the entry passageway which goes up two or three steps to the interior stairs.

Daniel: How did one large reading room emerge from the original plan for two?

Hays: Frederick Taggart, who afterward formed the department of history and who was then the librarian of Mechanics' Institute, frequently used to come in with his close personal friend, Henry Morse Stephens, to see our proposed plans. He and I were going over the plan and I'm not sure if the original idea was his or mine, it was so long ago. Anyway, it was out of that discussion that we became firmly convinced that there should be one room, and I had the case to present. So it came down, not to a violent debate, but let's say a spirited debate. One argument against it was that it was so big, big, big. Here we were with an enrollment of about 1500 people and thought we'd get up to 2000 soon. Some people, very optimistic

Hays: even thought 2500 or so, in the course of time.

Then came the crucial time. The librarian of Congress came to San Francisco. Taggart had studied at the Library of Congress and knew the librarian. And he brought him in. There was a group of the committee there--I'm not sure they were all there--but anyway a group sitting around our conference table at the Italian-American Bank Building. This was spoken of and somebody on the faculty committee said, "Why, we'll never fill it."

The librarian of Congress said, "I think you're wrong. I think you'll fill it in five years." He was wrong. They filled it in four years.

Daniel: The tables and chairs for the students were almost inconsequential at the bottom of the vast space that stretched above.

Hays: Oh, yes, you mean the volume. Well, you see there was no artificial light of any consequence. We had unilateral lighting.

Daniel: You had to have a great ceiling height?

Hays: Yes, because you have an angle of light penetration. Yes, yes. I mentioned my work down in Florida on a room 40 feet deep, with a 15-foot ceiling and part of the outside wall cut out. It's the same thing here.

Now, nobody would think of doing anything like that. You build your floors and have magnificent light, and

Hays: probably do without any windows so that you have uniform lighting.

 There is onething to which I always took objection, and that's the skylights, because the skylights hurt the composition of the ceiling. They break in. And what do they do? They are in the direction of the movements of the sun, so the sun moves and you have a concentrated band of light just moving the length of the room. They were a mistake. I don't know whose idea it was excepting I know it was not mine.

 By the way, afterwards, some years ago, I made some studies, informally, to get a big mezzanine along on the south side. But, you see, we couldn't cross my big windows on the north and my big central door, 26 or 28 feet high, with a mezzanine.

 In working out the approach from the outside door to the inside stairway, I took the detail right from the Farnese Palace in Rome. It was a similar passage. But you remember there are some pedestal-columns supporting classic portrait busts. You know where Howard had put those? Smack in the middle. I said, "Supposing people want to walk through? Suppose they don't walk around sculpture?"

 So he consented to my pushing them back toward the walls, and against details I have just mentioned. The reading room was across the top. You came in underneath and almost as soon as you got in you faced, well,

Hays: it was small, but it was the idea of a grand staircase. And that was a duplicate as far as its scheme was concerned, excepting that you went through far enough so that your grand staircase was behind the reading room above.

Daniel: Yes, but then you did remove the staircase from the place of prominence immediately on the entrance, and you pushed that back.

Hays: That had to go back. Of course, you couldn't have two bodies occupying the same position in space at the same time. If the reading room became one instead of two, the stair had to go. And then of course there was the basic thought: are we building a staircase or are we building a functional library?

When we were working on the library, it was a foregone conclusion that it was to have granite facing and brick backing. Concrete was simply not in the picture at all. In those days every barrel of Portland cement had to be imported from Germany, notwithstanding the fact that good Portland cement was being produced in ample quantities here in California. It tested just as favorably as the German cement.

Daniel: Why wasn't it used?

Hays: Bear in mind that there was an eastern man at the top of an eastern staff directing the operation, and an eastern engineer. The local cement companies brought in the results of laboratory tests which showed that this local cement, tested by the same

Hays: experts who tested the German, showed the local cement every bit as good. But, anybody who ever opposed John Galen Howard got his comeuppance.

The use of the granite was also challenged and there was almost a court fight about that. Finally one of the buildings, it may have been Wheeler Hall, was of Rockland instead of Raven granite. That was a battle royal for years.

I want to come back again, because I have a way of wandering off, to the matter of the exterior finish. John Galloway, the greatest designer of steel here, who just had finished the St. Francis Hotel, said, "Why, this is nonsense to have this big wall filled up with masonry! Make that concrete good flowing concrete and it will flow into the irregularities behind that granite of its own."

We just built a form on the back. The granite was the form on the front. We built the wood form on the back and poured the concrete in with its reinforcement, but all that backing is reinforced concrete. I don't know that Howard even realized that actually we were doing reinforced concrete in the backing on those outside walls.

The Library was planned as a complete building but it was foreseen that the Doe money was not going to cover the cost. There were no additional funds. And consequently the garment had to be cut according to the cloth. As a result

Hays: it was planned so that the front of the building would be completed, but the stack and its surrounding corridor and 30-foot range of rooms on the east, west, and south sides would be built only to the level of the main floor of the reading room. The bids were taken in that way, and that was the original building.

Until the second operation on it, that entire 200-foot square southerly portion, the core of the books and its encirclement was only one story high excepting on the west side, where, in taking advantage of the slope of the ground we had put in a big truck entrance, and the acquisition department. It stood that way, with the extensions of the steel columns ready for the attachment of the next operation, for several years. I have photographs which show those.

Naturally there was considerable continuing discussion about getting the money to complete the library because it was going to cost a colossal amount. Where to get the money? Members of the legislature were sounded out informally, and the answer was always, 'We'd like to, but we can't get

Hays: the money."

Then it occurred to Ralph Merritt, the comptroller, that if the legislature wouldn't appropriate money, the laws of the State of California provided an alternative, and that was a referendum to the voters. Ralph suggested a referendum to the Regents. At that they were very skeptical about getting support for a referendum. Whereupon Ralph, who was very thoroughly in touch with campus situations, said, "Did you ever hear of the alumni?"

Their hope redeemed, they said, "Well, it could be tried." Alumni leaders all over the state were sounded out. A referendum measure was placed on the ballot and it did get a tremendous support from the great volume of alumni.

Ralph put great value on the force of the alumni. He knew whereof he spoke when he told the Regents, "I think these alumni will put that over." They did and we got the money.

Then Howard's office proceeded to complete the Library, not all of the book stacks, but they got it all under roof, the whole stack, because the original stacks were funny looking things with very low and temporary skylights over them. They did that amazing east room on the main floor, which was the periodical

Hays: room and which, I regret to say, Arthur Brown's new addition to the east virtually ruined, for he turned it into what it is now, which is next to nothing, just a place where you go to get a book--if you wait long enough.

And the next was the classroom building. This is Wheeler, and there was no question at all that Wheeler was going to be a granite-faced building; being right next to the library, it is potentially supplementary to the Library.

Next came money for Boalt Hall. This little gem, which it is or is not, depending upon the point of view, was extremely expensive, much the highest unit-price of any building on the campus because it contained so small a space.

California Hall and Boalt Hall are exactly the same width, 70 feet, but California Hall is 200 feet long and Boalt is only 80 feet long. Consequently the area is surrounded entirely by a big thick granite facing backed with concrete, not veneer. Its perimeter offered the least possible enclosure because the rectilinear forms a square, which has the shortest walls and the least usable space, very expensive.

Hays: Howard's central building of the agricultural group, the one with the projecting semi-circular auditorium, was the first building in which a change in the source of the granite was effected. Raven granite had been specified. But at that time Rockland granite quarries finally were allowed a chance to bid and Rockland granite was used. That too is granite, not a veneer, and with a good solid concrete backing.

THE BERKELEY CAMPUS: MEMORIAL STADIUM

Hays: The winning design in the Phoebe Apperson Hearst competition had as its biggest feature a gymnasium with an entrance vestibule, by the way, which would have cost then a quarter of a million dollars, with a brick rotunda very much like the Palace of Fine Arts of Maybeck's, as a matter of fact. In front of it was the football field, in the area now occupied by Wheeler and California halls. It ran east and west, with a tremendous problem of grading. You only had to look at the prospective drawing of Bénard's to see his idea of a football game. He has two teams lined up in straight lines with 11 or 12 men each with their arms bent and their fists forward and running toward each other. On one side and forming the frontpiece to the rotunda of the gymnasium were 10 or 12 rows of seats. That was never taken very seriously by anybody connected with the administration or the architects. Bénard had recognized and perhaps had a little bit overplayed the concept that football was fairly important in American collegiate education.

Now, here comes the termination of World War I. We

Hays: must have a "memorial" but what should it be? Why not a great stadium? Certainly the stamina gained by the physical training of young American manhood had contributed greatly to the winning of the war. The idea was in the air and promotion was under way.

For so large a project you must have a big piece of real estate, preferably in an area of low land value, not within the area of the campus itself but preferably near to it and relatively flat in contour. At that time there was a seemingly obvious place, adjoining the southwest corner of the campus; an area not actually blighted, it was depreciated. It seemed to be a "natural." It had easy access from all sides to assemble and disperse a big crowd. That was very important. And, it might easily be acquired.

Quietly the University representatives including Mr. Howard made thorough studies. Common sense dictated that no specific site be shown in a promotion booklet, containing beautiful prospective drawings, which was prepared for campaign purposes.

The plan as I recall it was not an oval form but a rectangle with the corners rounded on a very large radius. The time for issuing the prospectus was at hand. The University had no doubt gathered much information as to all parcels or "holdings" within this and other possible locations. This was the situation when a relative newcomer to the campus, an

Hays: Englishman, mining engineer, named Probert, entered the scene. Somehow, he imagined himself to be the successor to Henry Morse Stephens. He became a member of a committee zealously supporting construction of a stadium. One of his first acts was to make a public speech announcing absolutely where the thing was to go.

At that point, the University didn't have one square inch of land. Within three days, all owners of the announced stadium location property were "organized" and placed speculation values on their holdings. "The beans had been spilled!"

Now, what to do? Where could we put this thing? There seemed to be nothing anywhere else entirely suitable. The University did not at that time own the so-called Oxford Block which was acquired at the time of the Berkeley fire.

A new search for land began. A fresh traffic analysis was made. Crowds would come from San Francisco and the Peninsula, Oakland, Piedmont, and Claremont. We didn't think much about the hills in north Berkeley, or that many people would come from that direction. There was then almost no "arterial" travel from the flat land between west Berkeley and Richmond. Ergo, the south side must of course be thoroughly explored.

Now, somebody said, "Here's this canyon up here. That's a pretty good place." Just about then, Carpenter and Baker, two Stanford men who had constructed the Stanford bowl, appeared on the scene. They introduced complications by saying, "We'll

Hays: dig here and pile there," as they invaded Berkeley and volunteered their services in the utilization of the canyon site south of the Greek Theatre.

Howard, who was the architect for the stadium, is reported to have told the Regents' committee that it couldn't be done. He must have spoken petulantly and on the spur of the moment. He knew perfectly well it could be done. He didn't carry his analytical thought far enough to show that a stadium built this way couldn't be used.

I happened to have known several of the Regents. In fact at that time Regent and Mrs. James Moffitt were living in Cloyne Court. They were right near me and I'd known James Moffitt for a good many years. We had taken Sunday walks together. Regent Moffitt said to me one day, "What are we going to do? Here's the situation. Howard says no."

"Well," I said, "he may have spoken hastily."

"But," he said, "here are these people from Stanford. We must save Howard's position."

About this same time Ralph Merritt who was comptroller, asked me into his office to talk about the canyon which he thought was a fine place for the stadium. As we talked I drew for him a plan which avoided the bottle neck introduced by the Stanford men.

Let's go back to their original scheme of digging from the hill to the east and piling west until it developed a stabilizing

Hays: slope. This would have gone all the way to Piedmont Avenue and there would have been nowhere to handle the crowd. I said, "Why, that's silly. Ralph, where in the world are the people going to go?"

So what I drew for Mr. Merritt was this: much less earth was taken from the hill and the western rim made of concrete. It was something like an arrangement at Ithaca, New York. There were more and higher seats on the east than on the west and you'd look all the way out to the bay. You realize we've got that now in wooden seats. And this construction allowed us a broad space to approach the stadium from the west along Piedmont Avenue.

In the course of this discussion and controversy about the stadium, an advisory committee was appointed by the Regents. Arthur Markwart, my former partner, an engineer, was on it. So was Howell, consulting architect and engineer for the Great Western Power Company; and Guy Earl, who was both president of the company and chairman of the finance committee of the Board of Regents.

Quite soon there appeared on the scene a mystery plan, the Buckingham Plan. The Buckingham Plan was mine--the one I had drawn on Merritt's desk.

Daniel: How did those plans get from Mr. Merritt's desk into Mr. Buckingham's hands, and who was Buckingham?

Hays: George Buckingham was Howell's son-in-law and until Ralph

Hays: Merritt cleared up my uncertainty first this last October, in a letter and telephone conversation I had never known, actually, how my sketch became the Buckingham Plan. Now this I regard as very important. He wrote, "You are right about the stadium plan. We can talk about it." In a telephone conversation following the letter he said, "I gave your sketch to Guy Earl, and Guy Earl gave it to the engineer, Mr. Howell."

THE BERKELEY CAMPUS: HILGARD HALL AND GIANNINI HALL

Hays: There was in sight a fairly big "state" appropriation for certain buildings and one of these was Hilgard Hall. This was for the University's department of agriculture and, naturally, came to Howard's office.

 He was told to abandon granite and to design for concrete. But he had already built Agriculture Hall, with the conspicuous semi-circular lecture hall. Protests against the change of "building type" and material came from everywhere. To the loud, "It will have to be granite," the Regents answered, "That would be nice but we can't justify spending this state money for granite which is, after all, a surface thing."

 "Oh but then, of course, concrete is no good," was the answer from the supervising architect. He didn't want to do the building in concrete. He was hired to come out here and do monuments in granite.

Daniel: Reinforced concrete hadn't made much headway here?

Hays: No. Actually, there were very few reinforced concrete buildings here at the time of the earthquake. The good ones were not damaged as much, comparatively. A poor reinforced concrete building can be pretty bad.

Hays: Maurice Crusheau, a Frenchman, introduced it in California. He and Galloway were quite close friends. I knew him quite well too. He did quite a little of my engineering.

Anyway, here was this lack of rapport, and so what happened? Now, this never entered J.G.H.'s thoughts, I'm quite sure. I don't think he said, "Well, I'm going to show them that I can make a concrete building which would cost as much as a granite building." No. But what happened? In the first place, all of that sgraffito which is done in three processes by hand, all of that cast cement pretense of cut stone, and that non-functional doorway on the west side--to which nobody could ever get for many years--all that, and the most complex structural plans I have ever seen in my life from any competent engineer. That engineer was none other than Charles Derleth, the head of the department of structural engineering.

The design of that building, particularly in the floors, is so complex that they had almost a hundred varieties of concrete beams. I remember that Geoffrey (Pete) Bangs was superintending the building for Howard's office. I remember distinctly Pete's coming and asking me to come over and advise him about the placing of some reinforcing bars to accomodate for expansion. The plans didn't call for this.

Daniel: Speaking of the agricultural complex, you mentioned problems later in communication related to the construction of Giannini

Daniel: Hall.

Hays: Yes, the comptroller's office tied up Giannini Hall for eight months while we had a hole in the ground during the rainy season. The assistant to the comptroller circulated between the College of Agriculture and my office but the College of Agriculture and I had no chance directly to communicate.

One afternoon when the College of Agriculture was meeting in the dean's office, I happened to be outside, in the rain, looking at the hole. The dean, Cy Hutchinson, saw me out there and had me called in.

Daniel: You mean you hadn't been allowed to confer directly with the people who were going to use the building?

Hays: For years we were not allowed to see the people who were going to use the building. It was a perfectly ludicrous situation. Incidentally, it was a device developed to eliminate friction when John Galen Howard was supervising architect. I remember the comments of a Regent, "We had an acceptable arrangement: we didn't have to talk to our architect because his things were brought to us by the comptroller."

Daniel: Did Dean Hutchinson break the administrative log jam in the comptroller's office?

Hays: In an hour we cleared the way. Those men were ready to stay in Hilgard because they weren't getting what they wanted in the new building. They brought up the problems of storage and work space which had plagued them, and it was possible to work out an arrangement acceptable to all.

Daniel: Apparently the comptroller's office was assuming unwarranted prerogatives?

Hays: They shouldn't. They had no business to, but one man was determined to usurp authority and for a year and a quarter-- which was a short time, really--he did.

I lost a lot of money on Giannini Hall. My bill from the professors was almost exactly double what I would have paid Huber for a job which would have been through like that [snapping fingers].

Walter Huber had consistently been my structural engineer. His office and mine were right together and we were back and forth all the time. I wanted Huber to do the structural engineering but it was suggested to me by these same trouble makers in the back rooms of the comptroller's office that because the head of the engineering department had done Hilgard, I should get him for Giannini Hall.

I said, "Suppose I have two consultants from the engineering department, Tropsel, who is head of the testing laboratory, and Davis, who is next to Derleth in their teaching staff?"

So I hired them for \$50 a day for one and \$25 or \$30 a day for the other. And they started right in as good disciples after I made it perfectly clear that their theories had to be worked out within a minimum variety of structural reinforcements and supports.

THE BERKELEY CAMPUS: ORIENTATION AND TOPOGRAPHY

Daniel: This morning you were going to comment on your work on the campus development and location plan. You were the chairman of that committee in 1941-1945. Who was on the committee with you?

Hays: There was Hugo^{all}, the superintendent of grounds and buildings; part of the time Professor Sheppard; and part of the time Professor Gregg of the department of landscape design; then Professor Raber of mechanical engineering. Arthur Brown was supervising architect all of the time that I was chairman, and of course he always attended our meetings. Warren Perry preceeded me as chairman. I remember his turning over to me the minutes of the previous meetings.

Now, we had a rather complicated situation. There were all sorts of other committees. One of them was on space allotment. Things would come to us through different channels and finally through the comptroller's office, to the president's office, to us. The administration clarified that situation by establishing definite channels.

Daniel: Could you define the duties of the committee?

Hays: We were a catch-all. One perfectly serious proposal which

Hays: must have been chamber of commerce offered and promoted, was to build a tourist hotel directly across the street from the administration building and just where we are now building the student center. It was sent in utmost seriousness. We had to analyze it, and we had to dismiss it.

Things were tossed into our laps. But those, however, did not constitute the real work of the committee because the Campus Development Committee had to do with the whole big problem of what the interpretations were going to be, what directions we were going in.

The first real problem was the addition to the Library, which was marked by, let's not say dissension, but radical differences of opinion.

Daniel: Why?

Hays: Because it involved the life and death struggle of the establishment of the Library as the academic center of the campus. Actually the Library had been established facing north to face a building like it on the other side. Abandon that and everything goes to the south because you have nothing on the north of the axis to tie across. In decades, in the course of the years, the population center had shifted enormously because north of the campus was hemmed in. It was a limited area for extension and it was hilly. And it had no particular tributary population within a reasonable distance to the north. Whereas on the south side, Berkeley

Hays: and Oakland were in effect one city, they'd grown completely together. And so came the question: was it wise to resume big activities on the north? And if so, to what extent? In the meantime, a great diversity of specialized educational areas had come into being, and the sciences and engineering were a tremendously important potential.

Daniel: What happened to the idea of the academic center?

Hays: It gradually dropped out of consideration, out of sight, because the sciences were submerging the idea of the cultural college. Realistically, the world had become, in the 100 years or so from the institution and emergence of the industrial era, a world completely dominated by science and the application of science. So it was unavoidable. We had ourselves lost sight of the college idea, the simple college, of a professor on one end of a log, a man on the other, and of culture as being something which was, per se, of great value, of irreplaceable value.

Daniel: Now, apparently, the main focus and attention is not on an academic center.

Hays: Definitely not. Excepting that the academic center is now Dwinelle Hall.

Daniel: Well then, the humanities focus has not really been minimized, has it, if Dwinelle still has a very conspicuous spot?

Hays: No, I think that it has been overshadowed, not submerged.

Daniel: By what, specifically?

Hays: Science, science, science, applied science, super-applied

Hays: science and speculation.

Daniel: Let's get back to building placement.

Hays: I may have spoken of this before, although I think not.

Where you have a problem of buildings which are to be constructed on a sloping terrain there are two fundamental solutions. One--and the obvious one--is to make the long dimension of each building coincide with the direction of the contour lines, so that the rise in the slope is in the shortest dimension rather than in the longest dimension of the building. Now we have on campus, side by side, examples of both. California Hall is of the first type, with its long dimension parallel to a contour. The Library, on the other hand, although the main bulk is square, is a natural square, the great reading room is lengthwise perpendicular, or poking into the slope of the hill.

California Hall was planned as though it were to go on a piece of flat ground with no slope whatever, and that is quite evident in the plan of the building. The building has some other very strange features, such as the placing of the great door on the west side in the center, a door which was approached by very few because there was no traffic there, and the placing of another very much enriched and proclaimed door in the north end, behind the chalk-board on a lecture platform. The one at the south end is purely functional. Those are unexplainable details, probably put down to École des Beaux-Arts sense of symmetry and formal design, without

Hays: much thought for such mundane, and in the minds of some people then, silly thinking that things should be planned primarily for use.

In California Hall consideration should have at least been given to the obvious fact that the site called for a difference in levels on the two sides of the building. It is only 70 feet wide. The slope in that width is almost equal to the height of a story.

If the building had been designed with one story more on the west side than on the east, you would have had a perfectly logical solution and a difficult access problem would not have forever been frozen into the building.

For example, here are photographs of the two sides of the Villa Medici in Rome, now occupied, as you know, by the French Academy. Here we have the south side, the approach side, with a great story down below. But the great emphasized windows are well above ground level on the approach side. By comparison, the garden side is a story and a half or two stories higher. That is the solution which would have met all of the problems emphasized by Haviland and California halls.

And you can see at Boalt Hall how a big bank was cut down from the roadway and the windows actually placed down below earth level.

That same situation, by the way, occurred years later when the new chemistry building, Lewis Hall, was built to the west of Gayley Road. There again you have poorly lighted

Hays: rooms way down below the grade. And the other side, where the light may have been good, is facing toward buildings which were already there, and which will undoubtedly be replaced by buildings going many stories higher.

THE BERKELEY CAMPUS: SPROUL HALL

Hays: Have you ever gone into the main entrance of Sproul Hall and counted the people going up the \$40,000 stair? I have. One day I sat at the top of that stair for half an hour during a busy part of the day, counting the traffic. In half an hour seven or eight people came up. The students enter the building and go immediately to the rear corridor from which the elevator ascends.

Did I tell you the story about the blank wall as you enter?

Daniel: No.

Hays: One evening back in the days when Mrs. Hays and I could entertain in our home we had a dinner shortly after the Administration Building was finished. The Sprouls, James Moffitt, and other people in the University family were present. Somebody said something about the blank wall because they moved in only a short time before. Well, you remember that you come through some tremendously impressive columns which are backed up immediately by floors crossing the heights of the columns which doesn't make sense particularly. After entering the building you face a blank wall. To the right is a magnificent gilded bronze staircase, taken from Versailles,

Hays: going up--it seems to say, "Look at the Grande Escalier!"
You wonder, is there no way to get up except by climbing
a stair? Aren't there any elevators?

There is nobody to ask, but you see some people sashaying
off to the left.

They go up some steps and face an empty niche. They
turn to the right and go through a very, very small opening
which is utterly ridiculous in relation to the columns which
beckoned them in.

And there they get around on the backside of that
wall into a corridor which is carrying four-fifths of all the
traffic because the people do not enter from the center front
entrance. They come into the building at both ends and
at the back of the the barrier wall.

Daniel: Do you know why that arrangement was made?

Hays: It's monumentality, my dear. But you've got to abandon your
"monumentality" somewhere if you intend to use what lies
behind.

Daniel: I see. Well, who designed that building? I don't know.

Hays: Arthur Brown.

Daniel: Oh, it wasn't something that was wished on anybody from the
past.

Hays: Oh, heavens no! That was designed by the best talent we
had, presumably.

Now, I want to finish the wall. Well, just at that time

Hays: there was some concern as to what to do to it: quite an agitation to get a mural painting done for that wall. Friends of one of our faculty members in the department of art who had been quietly campaigning and sitting there at our dinner table with our group got on this subject of a painting. It was the expressed opinion that, regardless of who was going to paint it, a painting did not belong there. They couldn't do something compatible with the grand staircase. We didn't have anybody who could do that kind of painting, or if we did he would have been shooshed out. There are good murals, remember, around behind the barrier wall--in the work-corridor, very nice quiet things, painted by Piazzoni.

So I said, "Well, here is one place where we need an inscription." They all thought that was right. They said, "We ought to have some beautiful bronze letters and a suitable inscription, like the Lincoln Memorial in Washington."

Daniel: Who designed the Life Science Building?

Hays: George Kelham was architect. George was not particularly a designer. He was a captain of industry. He came out here to direct the building of the Palace Hotel for the New York firm of Trowbridge and Livingston. He was not the architect of it. People say he was. He was an employee of Trowbridge and Livingston. He became supervising architect for the University afterward.

Daniel: Who designed the exterior of the Life Science Building?

Hays: His hired hands did because I didn't mean to say that he was not

Hays: in touch with it. He was. But his function was administrative.

I would say that nothing went out of my office in which my hand wasn't in it from beginning to end. And the nearest to it, being otherwise, were the smaller things at Davis in which Bob Evans and I worked together every minute because he's such a delightful and intelligent person to work with.

THE BERKELEY CAMPUS: STUDENT HOUSING

Daniel: You were author and architect of the dormitory plan study of the University of California at Berkeley, Los Angeles, Davis, San Francisco, and Santa Barbara. Why wasn't this broken down into a critical evaluation of each campus?

Hays: Because we had to have a uniform program started, with the typical study-bedroom combination. That had to be established for all of the campuses. But preceding that report, of course, there were a number of years of very active study of the student housing. (The problem of married students did not exist for years and years.)

In the beginning the University was getting along very nicely and complacently with its small enrollment. I don't believe student housing is mentioned among the ten great needs in President Wheeler's first report to the Regents [1901]. But it was not then a real problem because we had 1100 people and 12,000 in the whole city, including the University faculty and student body.

Later, President Sproul and the controller always were sensitive to the need for adequate housing. But the administrative organization didn't show very great concern. Certainly as a problem it never came very persistently to their notice.

Hays: There were many commuters, using commuting service, dependable and cheap. For years my commute book from University and Shattuck to San Francisco was \$3 a month, against \$1 for a round-trip today. And the trip was always a delightful one on the ferryboats. It certainly was not on the train, going over the bridge. But during the ferryboat days it was something which a great majority of the travelers looked forward to with pleasure.

 And there were lots of nice boarding houses. The people in the boarding houses had pleasant lives, most of them. Then there were the fraternities, which were, after all, the aim of many students.

Daniel: In the course of time, acting president Deutsch pointed out the discrepancy between the numbers of students and the places for them to sleep.

Hays: That is quite true and that came later, and I think that is when he got the support of a majority of Regents.

 So, except for a few people, the problem didn't seem pressing.

 Then came the time when the students began to be concerned. Traveling became worse. The automobile congestion became worse. And business was pressing toward the campus. So for a number of years there was a great deal of agitation before they received any favorable action by the Regents.

 Their point of view was that we need buildings, but we

Hays: need buildings for our classes more than we do to provide dwelling places for the people that are coming to the classes. Let's get our classrooms, lecture rooms, laboratories, and more than that we need big salaries to get good faculty. Because what's a University without a great faculty? Their attitude was perfectly logical. They had obligations to the state, and they had to be pretty judicious in the way in which they spent the state's money. So it's quite comprehensible that they awakened only gradually to a major need.

 The problem of student housing went back long before my participation on the Campus Development and Building Location Committee. The Alumni Association had a committee which did some work on it. They turned over to me some plans which Roland Stringham had made.

 When I first came into the picture there was a committee headed by a girl. She was vice-president of the ASUC and a go-getter. They called me in to one of their meetings and asked me whether I would be willing to attend and advise them about some of their problems. I said that I would be delighted to.

 Now, prior to the work of the dormitory plan study committee, student reports had always been antagonistic and practically abusive to the Regents. They expressed annoyance that the Regents had shown no appreciation of the

Hays: problem or developed any interest in it. Consequently every one of those reports--I think there were about three which came in a good many pages--had been adding to this hostile tone.

It was following the reading of such a report that one of the Regents quoted to me the remark of another of the board who was irritated. He said, "Well, what do these children think we are doing: conducting a boarding house or running a University?"

Oh, yes, I should say also that for a year or so the committee had Howard Moise. He and I together worked with the students. And I think they found that we were sympathetic and understanding. Incidentally, before I came here I worked on dormitories at Princeton, Bryn Mawr, Pennsylvania, and Washington University at St. Louis, so I knew the dormitory problem fairly well from the then current point of view, which is practically the one used in Bowles Hall, with a common study for four students, and their bedrooms and their plumbing, reached in successive stories by individual stairways serving each one, two apartments to the floor. That was our accepted system.

Students said, "We ought to have some figures of probable costs."

Oh, I'm forgetting, Lucy Stebbins was in all of this early. She was dean of women. And Lucy had a very great

Hays: interest in student housing. As a matter of fact, I'm quite sure some of the meetings were in her office.

Well, along around page 30 or 40 or 50 or 60 we come to probable costs, and that is a chapter which I titled, very fortunately, "Varied Costs." I said, "Who could foretell what the unit costs were going to be?" After all, the building industry was a fluctuating industry, and no matter how much they might fluctuate, prices had been consistently mounting to higher levels. But they weren't guesswork figures because I actually drew some of the plans and had two contractors figure out what they would cost, although I didn't quote the figures. But that's the way I arrived at them; and I said they were tentative and could vary greatly depending upon the degree of luxury.

Before presenting the report to the Regents' committee on student housing I made an appointment with Sidney Ehrman, the chairman. He said he could spare me a half-hour. It was such a revelation to him and he became so interested, I was with him an hour and forty minutes. All the Regents had ever seen on student housing was abuse and this plan presented possibilities and approximate costs.

Daniel: How did you develop your space plan?

Hays: We considered a wide range of dormitory plans in contemporary use. From them we drew every possible plan and discussed their relative merits. The form adopted provided for two in

Hays: a room. In no case was the door from the hall in the center of the room and the window in our bigger and more recent buildings occupies practically the whole length of the outside wall. The beds were placed away from the light and the double wardrobe had a chest of drawers.

Daniel: The arrangement of space was only one aspect of your report.

Hays: Oh yes, selection of sites, types of material and construction, some degree of standardization, and typical plans and masonry of buildings were the main items.

After Sydney Ehrman read it he said, "Why did nobody ever present us anything like that. We now know what to look for."

Daniel: Specifically, what did you consider, besides space and materials?

Hays: In the first place, flexibility in the individual rooms. My preference is not for monk cells. Have the actual environment agreeable, pleasant. If possible, allow more than one arrangement of furniture. Stern Hall achieves this objective extremely well, but of course, at a price of luxury

It happened, very fortunately, that we had two successive ex officio Regents (Alumni Association presidents) who were strong advocates of improved student housing. Paul Yost attended one or two meetings of our student housing committee. I remember taking things to his house and leaving them for him. Jean Witter succeeded him in the presidency and became a great force. He had endless energy.

Hays: Already consideration of how to get money had introduced the idea of federal financing. Suddenly the need was so convincing that it was decided to ask for it. It happened that I was with my family up at Lake Tahoe when I got a hurry-up letter. Whoever had negotiated for federal money got it and the administration was taking action immediately because they wanted students to be living the following semester in quarters not yet built.

Walter Ratcliff adapted my Fernwald plans and the Dinwiddie Construction Company practically was given a carte blanche to decide how it was going to build. Of course my name went on the plans and my fee came out of the total fee.

I had nothing whatever to do with the modification of the plans. The original contract contemplated building on the lowest land [of the Smyth tract] where the wonderful big old trees were. We pitched in and cut the trees and the neighbors came in and drew up a restriction. That stopped building down there. It went way up to the top of the hill. As a result, the plan did suffer terribly. There was no time for me to work with Ratcliff. I know we had to put a concrete floor in the kitchen and dining room that never was covered.

Here is an amusing thing that happened. All the engraved invitations were out for the dedication. At the same time I had occasion to see the chief building inspector. I knew him very well. He was, incidentally, a Big "C" man, one of the old

Hays: track stars. He reached into his desk and brought out one of the invitations with his name on it. He said, "Bill, if I go to this party I'll have to pinch the place."

"What!"

"Yes, it's in flagrant violation of the law. There are no fire escapes on it."

"Well," I said, "the fire escapes are there."

He said, "Yes, on the ground but I'll have to pinch it if those fire escapes aren't up in place."

The powers that be among the women, including dear Dean Davidson, had said, "We can't put those fire escapes on. They would provide a way for the boys to get up."

After seeing the inspector I went right straight up to confer with Ruth Donnelly and Mrs. Davidson. They both had a good laugh. The fire escapes were put in place and the building inspector came for the party.

Now, let's speak about the new residence halls for a minute. Of course you know the architects are very close friends of mine. They actually invited me to join them in the competition, which I thought would be unethical on my part, and was rather foolish, I think. But anyway, I prepared all the material on which the program was based. When the bids were opened Jack Warnecke said, "Bill, we can just get the bare bones." All the screens had to come off, all the grills over the facility windows. All the stone veneer had to come off. All of the connected covered walkways were taken out.

Hays: One evening when Regent Don McLaughlin and Mrs. McLaughlin were here Don said, "Bill, you'll be glad to know we got the grills back." A little bit of money was found here, a little bit of money was found there, to restore them. They're not the only things which give character, because it's one of the most distinguished student housing groups in America without any question; however, these details added a great deal because, after all, they were the finesse of the thing. And one by one they were returned to the plans.

THE BERKELEY CAMPUS: RESIDENCE HALL UNITS I AND II

Hays: In considering the new residence buildings, it is important to remember that the proportions are established by an arbitrary room unit so many feet high, so many feet wide, and the columns spaced with every interval, so that you have what we call a module. The Housing Department and the controller's office had cut this from 14 to 13 feet to save money, but instead handicapped every room in the place in Davis and Santa Barbara. Restoring that extra foot in the new Berkeley units made all the difference in the world.

In Stern Hall there is a definite module or unit in the placing of the windows. They march along with absolute regularity just as our Davis things do, and, as we've said, our Berkeley ones do. But inside the bedrooms are all sorts of varieties and sizes and shapes. There the windows are merely holes in the wall, and there's all the difference in the world between that and this staccato column as far as you can see on the new residence halls. They are made up of a series of spaces 14 feet wide and nine feet high. There's certainly no question of taste there; that's purely mechanical.

How do you interpret the mechanical arrangement? You

Hays: can only do it by the relation of the column to the floors, the filling in, what the French used to call remplissage. (I remember that remplissage was a dear term to dear old John Galen Howard.)

Now what is left? Do you somehow have any areas in which these units do not have to repeat absolutely in the Berkeley residence halls? It was decided that the plumbing arrangement should all be placed against the outside wall. Now, there was a very definite difference of opinion as to whether those things which all had to be airconditioned anyway might not properly have been--not necessarily should have been--placed in interior spaces. But you would have a deadly monotony if you went right around with 14, 14, 14-foot modules all the way around.

Now, you have choices. In this particular case the spaces were serving a special purpose. The things which go inside had to be different. What are you going to do with all those big plumbing arrangements? The plumbing goes against the outside walls, at least some of it, so the outside walls can't have the same kind of openings. So you face something else. What you do, if you're wise, is to put those openings where they are going to light the things they are intended to light. Plumbing arrangements come in batteries. You don't have just one wash basin and one bathtub, but you have a range of wash basins and of each article of equipment.

Hays: So you've got to have some arbitrary holes through the wall if you have any holes at all. Now, can you arrange those in a pattern which will contribute to the composition instead of detracting from it? Your eyes are going to move up to it. You can't help that because they are the only break in the modular pattern. In this particular case there are grills which cover the windows from the full height wherever that condition prevails. Of course, there's a solution.

 But you still have to design the grills.

Daniel: You slipped into a situation where you have to use taste.

Hays: Oh, yes. Now, there is one thing which I think is not only wise but I think it's mighty good taste. It piques interest and curiosity. Have you ever noticed on the right that next to every column there's a little dark pipe running up?

Daniel: Yes.

Hays: That's one of the most ingenious things I've seen in years. Those are the steam risers which go up to heat all the rooms; they are placed so that if you have a leak it's outside and you can get to it. And then this perfectly simple little square-end plant thing was devised. They were not painted the color of the walls so you wouldn't see them, of, no, they were given their own color (red), and that color was picked up somewhere else on the outside. There is wisdom coupled with considered

Hays: design and good taste.

You go up to the top of the columns and a concrete slab comes out. You know the common criticism of the high, blocky building--that it has no hat. But you can't put a classic cornice on that kind of a building. So--this isn't the first time this has been done, Jack Warnecke didn't invent it, but it is the only one that I know of around here. The slab casts a shadow and gives a terminal line. It's the lid of a hat without the hat.

Now, about those pagodas. They are an extremely conservative interpretation of a thing Candella has been doing in the excessive use of warped surface roofs. Jack Warnecke didn't do that, he did a very restrained parabolic thing, and it gives a wonderful sense of space inside. They are perfectly delightful dining rooms.

Now, we are going to have two quite modern dining environments on the campus. The student center, which again is the same principle, only that at the student center they are not parabolics; they're flat surfaces. And it's much more romantic in its placing and balconies and that sort of thing. But they're of the same genesis, and both of them in good taste.

But in one case, the residence halls, where the people live all the time, it isn't necessary to shock them. The students are in the student center a good deal but they don't

Hays: live there. They come onto it as they flow out of Sather Gate and it's a shock, a deliberate and justified shock, in my opinion.

CITY OF BERKELEY ZONING AND PLANNING IN RELATION TO THE
UNIVERSITY

Daniel: Do architecture and planning account for all your University service?

Hays: Another activity on behalf of the University was study of a proposed rezoning law. In July of 1947, when Laurence Cross was mayor of Berkeley and Harold Morrison president of the planning commission, a report was issued "To all those interested in zoning and planning in Berkeley." Quite definitely these were very much a concern of the University. That study came to me and we did a good deal of work on it.

Daniel: Do you know if, at that time, the University was anticipating its present building program?

Hays: Oh, yes. Not in detail.

Daniel: What was the chief land need?

Hays: Immediately, for dormitories.

Daniel: What, precisely, did you study in this report?

Hays: I had to go down and get all the evaluations on land the University might have an interest in acquiring and find out about its availability. I had to bear in mind any difficulties with the city as to the circulation of traffic for fire



Professor Hays in the Architecture Department



William C. Hays on his 88th birthday

With Robert Gordon Sproul in the garden of the Hays home.

Hays: protection or the obstruction of roads for general traffic.

There were plans to close Haste and Channing. I pointed out the difficulties in closing streets. I had been through them with the Berkeley School Board when we had to close Kittredge through the high school land, and when we were going to close Oregon Street for Willard Junior High. It was all settled. It was just a matter of going through the gestures. When the Board of Education was about to pass a resolution big Bill Schmidt, who was the great boss, came in. "Why," he said, "the voters don't want that. Don't you know there is a big Catholic vote just a couple of blocks up there. They won't stand for it."

He wasn't a Catholic but they had their own parochial schools and he could foresee--so the request to close the street was not made.

Daniel: What about building height regulation in the 1947 proposed zoning law? Was that in conflict with the University dormitory plans?

Hays: It has since been revised. The height limitation was adjusted to sloping land and only six stories were allowed within the specified height. (By the way, the University has always been very punctilious to distinguish a dormitory, which is a place only to sleep, from a residence hall, which is an environmental unit.)

A typical residence hall building could not be built

Hays: economically if the story heights were excessive. If normal story heights (about nine feet) were used, eight-story construction was possible within the zoning height limitation. That was one of the points we stressed like everything.

There were a lot of setbacks, rules, and things like that, but since industrial buildings have no limits whatever in this respect city authorities didn't dare do anything which would thwart their big taxpayers, so we had a margin of safety.

There was a lot of "stuff" about use permits. Norton and I went down to the City Hall. The implication was that any problem the University has can be met when it comes up. The University is different. The planning commission could appoint an architectural committee of three members drawn from designated departments and would have authority to approve architectural sketches. There was provision for approval of zoning permits, appeal to boards of adjustment, and petition for variances.

We were urged not to bring objection to the proposed rezoning. There were going to be enough anyway. Also, by implication you know that the University and the City of Berkeley are one and the University is certainly not going to be hampered by any lack of cooperation in the city government. And of course, right now, we have a vice-president, emeritus, of the University as the mayor of Berkeley and we had the

Hays: chief administrative assistant of a president of the University
on the city council, George Pettitt.

SAN FRANCISCO CAMPUS ARCHITECTURE

Daniel: From 1937 to 1944 you were supervising architect of the University of California Medical Center in San Francisco, after having been a consulting architect from 1920 to 1936. Reaching further back, in 1912 you were consulting and advising architect.

Hays: Yes. Suppose I go back to my very first experience with hospitals: that was in Philadelphia when I was working as a draftsman in Frank Miles Day's office. A job came in to design an operating amphitheater. We worked out a bowl with a circular support at the center, expanding as it went up, which we built of steel. At the time of which I am speaking, 1894, every bit of architecture was stylized. Our office was one in which the Italian Renaissance prevailed. Mr. Day brought me a photograph of a late Renaissance palace in Sienna which he greatly admired. He said, "Let's do it like this." So we took this Fourteenth Century Siennese palace and built that as the container for the amphitheater.

And believe it or not, jumping a great many years, the first drawings which came from the architect's office for the cyclotron at Berkeley began, apparently, with the exterior and were derived partly from a Florentine palace with a flat

Hays: classical dome over it. The dome still is there. The walls were discretely changed and Florentine palaces were left in the discard.

Certainly a building should at least declare its general nature on its exterior. If it happens to be a dog hospital you do not have to put Newfoundland dogs in the frieze on the outside to declare the use. However, you do not lie about a building, which in those days was a very commonly accepted, in fact, not even recognized, discrepancy.

Daniel: What do you think went on in Mr. Day's mind about the job of designing the hospital surgery?

Hays: I don't think he was so much concerned about how we achieved a successful room inside as he was with what contribution it would make to his reputation as a person of discernment and taste.

My other early work in hospital design was in Philadelphia also. That was an operating suite in a Roman Catholic hospital. This was when I was with Cope and Stewardson. It was entirely an internal plan and had nothing whatever to do with an exterior, which was already established. It was worked out to meet the needs of a patient about to have surgery. It provided for scrub-up, anaesthetic procedures, and of course operating rooms and preparation of surgical supplies.

So, I already knew a good bit about hospitals when, in 1912, I entered the University of California Hospital in San

Hays: Francisco as a patient. I had had recurrent appendix attacks for years and decided finally, on the advice of Dr. Wallace Terry, the surgeon in this area at the time, to have it removed. Dr. Terry operated, and during the course of my recovery, as he visited me and we chatted, he asked if I would make some sketches and plans to illustrate a pamphlet. Dr. Terry was one of the prime movers on the Medical School faculty for a new hospital and was developing some literature to promote contributions to a hospital fund. I became interested and drew some sketches and plans which became part of the promotion booklet. Quite a good deal of time went by before the hospital was started. It took a while to get the money for it.

While there was no agreement of any sort that I would design the total structure, I had made the first plans and sketches and became identified with it; however, Lewis P. Hobart, a well-known San Francisco architect, married to one of the Crockers, designed the hospital, which finally got underway in June 1915 and was completed in 1917. The Regent's choice was not unnatural since a good deal of Crocker support made the hospital possible.

By the way, formerly, and this is from Guadet, a hospital was an adjunct of a church or a monastery because its purpose was to reconcile you to die. Now of course we make it a cheerful place from which people emerge with a renewed lease

Hays: on life.

In 1918 or so \$500,000 became available for a new clinic building and there was no question at all about what happened to that. They gave that to me and with some apologies because they had given me a mean job. I would have to tie it in with a building the structure of whose elements were not compatible with good hospital planning and design, and with all sorts of varied story heights because that suited the concept of the external picture. And, I couldn't depart too much from it because the Regents would never have considered any so-called modern building. I had to do a sort of insidious conversion. There were predominant vertical lines in the front which I followed, and miscellaneous spacings of the columns in the front I did not follow because they didn't make sense.

On the south wall, which is the best lighted, I used a great many windows and put there the things which required many small units. Ramps carried traffic from the old hospital to the clinic area, except for the main ground floor where the height was different. I insisted on saving Lewis Hobart's perfectly delightful little French chateau effect in the entrance hall. The doctors wanted to tear it down, and I fought like everything to save it. They wanted to go straight through it but I passed around it and used the area behind it to adjust to differences in story heights, which

Hays: varied a good deal in the Hobart building. My problem was to relate the new building to the old'.

Daniel: How did you plan the interior spaces? Did you develop liaison with the teaching faculty?

Hays: Oh, yes, the head of every department was consulted. We had a steering committee of course. Each department was assigned space and told to thrash out with the department the requirements of that particular space, to make some plans which of course would not necessarily be accepted, and to make two or three alternative plans. And then department heads would come to my office where we would put our scribbles down on tracing paper and consider their merit. With some of them this went very fast, others couldn't understand plans. I remember that we had a great deal of delightful trouble with Frank Lynch, the well-known obstetrician. He took care of both our babies. But Frank wouldn't understand. And he explained exactly what he wanted in great detail. We even built a dummy showing exactly what he said. On the other hand, a little woman, Dr. Frances Baker, a clear thinker, a delightful person, forty or so, was business-like and more clear than any of the men, and that's without qualification. She had one of the toughest planning assignments, a lot of equipment. They all seemed to have a lot.

I was invited to attend the annual banquet of the Medical School in the Palm Court of the Palace Hotel. I sat at the

Hays: head table with the boys. And in came a perfect charmer, beautifully, simply dressed. It was Frances Baker. She was the high spot of the dinner, so feminine gosh, she was wonderful.

Not long after completion, a photograph of the south front of my building with all the windows was published in a Parisian architectural review, right next to one of the most famous modern hospitals in the world, a T.B. hospital in Finland by Alvar Aalto.

The dental clinic happened to come along in the thirties when builders were hungry for work. We had \$50,000 in the kitty and two undivided floors which had always been intended for dentistry. Sproul said, "Well, why can't we go ahead?" So, we got Dean Guy S. Millberry in to find out what the School of Dentistry wanted.

Operations were complicated by having everything pass through the comptroller's office to the Regents. The comptroller didn't know anything about architecture and his department was far from strong on architecture. Before we sent our estimates to Sproul, Roscoe Weaver (who became the University engineer) and I went up to the vacant spaces and with tape lines and chalk laid out every partition full size right on the floor. It's the biggest floor plan I ever helped to make; the building was 220 or 230 feet long and every inch of it was laid out in yellow chalk.

Hays: Millberry brought some of his top people up there, looked at it, and said it was fine. And so, everything was set, the figures were sent to the Regents.

Then suddenly Sproul called, "I have a report that these figures are ridiculous; the job can't be done for under \$120,000."

I said, "Something is ridiculous, but not the figures."

This was during the summer and the Sprouls were at Echo Lake in the first of the two houses I built for them. We were at our place at Tahoe. Bob came down and I took him fishing on Cascade Lake. We caught a few fish, trolling. Bob said, "Well, tell me about your figures."

I did. The contractor and I together had worked them over very carefully, from a considerable knowledge and background both of us had. Two days later we were back in town because there was a Regent's meeting and the comptroller was going to make his report. I handed Bob a letter signed by the contractor and me giving detailed analysis of our cost figures, which came to about \$49,000.

That evening Sproul phoned, "Bill, go ahead, put the dentists in," he said.

After this I did the little power house. Then later the flea house was done in the comptroller's office. It was added at the far end of Hooper. It was terribly expensive and terribly dangerous but it was Karl Meyer's baby, for

Hays: bubonic research. I approved what was done but it wasn't big enough to turn over to my office. Informally, we called it the flea house and I've forgotten what its official name is.

The power house had to have an incinerator made so that it could dispose of an elephant, in sections.

Daniel: Good heavens!

Hays: I mean, any animal remains that had to be disposed of could be handled. But that's the way they put it. Another important function of the power house was to provide standby current in case of outside power failure. In addition to our regular boilers we provided capacity to run this.

Daniel: Did you have anything to do with the planning for the Langley Porter Clinic which began in the late 1930's?

Hays: You bet I did. You see, I was still the supervising architect. The state architect's office had their designers working on it and would bring their plans down to the comptroller's office, not to me. First thing I knew, they were going to the Regents, presented by the comptroller, as analysed by Wally Reynolds, an architect in the comptroller's office. Reynolds was a young, likeable fellow, but he was forming his judgments without talking to me. Plans were shown to me less than twenty-four hours before they were going to be presented with my recommendation for approval!

Daniel: What did you do?

Hays: I looked at them and said, "Wally, this thing is ridiculous." Up there [in Sacramento] they live in country which is sun-drenched most of the time. They don't seem to know about our fogs down here, and particularly about those on Parnassus Heights. They were going to put mentally ill patients in rooms with less than 30 per cent sunshine. There were a few rooms on the west. But where they expected sun, there would be fog, and most of the rooms, more than half, were facing north.

Daniel: Very dreary.

Hays: There were two awkward ramps going to the top. I questioned those. A state marshall said they had to be there. I said, "Let's assume that we do have to have ramps. Let's find out where they go, and let's find out if one will do instead of two. And that means some plan study, so let's defer reporting on this thing."

"Oh, no," was the reply.

"Then," I said, "it's going with my disapproval." So, that put it off.

Then the head designer, Daniels, came down with Dr. Rosanoff, who was going to run it. He was the greatest believer in shock treatment in the country, I think. He wanted everything shock, shock, shock, all the way through. I said, "I don't know anything about it but I understand this is a debatable treatment."

Hays: He said he knew it was right but that there were people who didn't understand it yet. Anyway, he modified his plans.

Daniel: What were the design requirements of shock therapy?

Hays: Oh, a lot of little compartments, taking a great deal of space and presumably for the kind of thing which couldn't be scheduled. They would have to have 20 or 30 cubicles for one shorttime when they could use them.

But the time I was finished, over 70 per cent of the bedrooms had sun. And then on the big west wall I put the one great ramp. It was going to have a wonderful piece of sculpture but they wouldn't spend the \$5000 for it. I did almost nothing on the exterior where I really should have, but I had been so firm on making no mistakes in the functioning . . .

The next building, of course, was the big teaching hospital. Did I show you the drawing of mine on which they raised the money? That went up in 1943 and was our swan song. Bob Evans and I designed it.

DAVIS CAMPUS ARCHITECTURE

Daniel: Could we go back to planning for the Davis campus?

Hays: Someone connected with agriculture came into the Howard and Galloway office in 1907 and said that active building was going to start at Davis for two laboratories, a show pavilion for animals, and a residence for the administrating office.

At that time, the office was very busy with rebuilding projects following the fire [1906]. Three of the Davis buildings were turned over to one of the office draftsmen, but I undertook the design of the show pavilion, working of course, with Mr. Howard.

Daniel: Had you any experience with this sort of structure?

Hays: No, but I knew a little bit about a veterinary hospital. While I worked in the Philadelphia office of Cope and Stewardson, the firm built one for the University of Pennsylvania and I had seen it developed. Much later, when I built the first big animal science laboratory up there, the vague recollections of that experience may have been useful.

The little show pavilion started as an octagon but was ultimately cut in two and elongated. It had longish

Hays: sides with three tiers of seats built up behind a low railing. It stood for some years almost exactly where my first permanent Davis campus building, the Dairy Industry Building, now is. The show pavilion was moved from the active center over to the animal shelters to make room for the Dairy Industry Building and after many useful years it was torn down.

Some time elapsed, then Cunningham and Paliteo had their only important masonry contract. That was the library-classroom building located on the site of the permanent library which in its initial stage housed the administration. Soon, some significant structural flaws began to show up; chief of these was a sinking into the ground of the entire outer wall while the interior area stayed at the original level. Comptroller Merritt--for the Regents--had me make a preliminary examination, then Walter LeRoy Huber and I made a joint report.

Then for quite a while the University didn't do any building at all. In the meantime, some of the Regents knew me and they would contact me and that's when we started the big general plan.

Daniel: What were the controlling factors?

Hays: It is a college of agriculture and consequently we gave it a semi-rural touch, notwithstanding the fact that there couldn't be a lot of farm buildings. They were school buildings. The first one was the Dairy Industry Building. It has a definite

Hays: note studied from Tyrolean farms. I had--it's now in the University Library--an enormous book on Tyrolean farms with colored plates and all sorts of things. I think we pretty definitely cribbed on that. The building is symmetrical, an "E" in plan, with the frontispiece completely symmetrical, but the wings are not of equal length. There was a series of laboratories on the main floor. Naturally, I put as many of them facing north as I could, with tables at right angles to the exterior wall and light coming over the left shoulder wherever it was possible. Storage for apparatus was put against the dark wall of the corridors. A special arrangement was made for a laboratory where there would be a lot of work with microscopes. Special light was needed. I built a glass structure, put the columns down through those columns, and put the microscopes outside the columns.

The Agricultural Engineering Building was originally planned with a big exhibition hall, three stories high, with galleries around. There were some very outspoken and aggressive engineers in that department and they handed me what the plan was to be. It was going to be very expensive. I remember a very stormy session up there. I said, "You know what I would do with this? I would put wings, the central one higher than the others, or the central one lower than the others, so that you would have a choice. I would have adequate passage so that you could move machines from one to the other. I'd

Hays: have a space out in the open where machines could be left. Then I would build a shed open on the north side, a shed at the south, and enclosing a court."

They thought that was a pretty good idea and that's what we built.

Daniel: Were you more free in your designing at Davis than you might have been in Berkeley?

Hays: Yes, Berkeley was somewhat frozen by the Phoebe Apperson Hearst plan and the reverence for it. We have a recent example of this in Campbell Hall. It is six stories or so high. Here we have a building of today, not the extreme of a naked steel skeleton, but undeniably a contemporary structure, and yet it has a tile roof like a hat with a big extension of the eave.

Now, let's go back and think of its situation; it is directly opposite the Hearst Mining Building, and it has precisely the same kind of roof; and then bear in mind that on the Board of Regents there were members who were attached sentimentally to the Hearst Mining Building and so they, with a certain amount of reason--it's questionable reasoning perhaps, if you remove the human factor--felt the new building en rapport with the building across the way when it assumed a tile roof. But think of the radical difference, because the building across the way is arches and nothing else, unquestionably masonry arches.

PROFESSOR HAYS COMMENTS ON GOOD TASTE AND HIS OWN BEST WORK

Daniel: Comments about your work quickly get to enthusiastic admiration of your taste. Could you characterize good taste?

Hays: I would say that lavishness is the least of it. Discretion, a restraint which is not frigid, an adequate flow of ideas, but not a flood of them. Somewhere you must have a sense of focus and good sense of color and the inter-relationships of areas of color. Certainly no one is to decry elaboration where it is justified and not excessive. You attain unity by having a dominant thought. It's the same as musical composition of a symphony, with major and minor themes.

Let us take an example. The Edens, a British family, Anthony Eden's ancestors, had a rare collection of old, rare Chinese blue and white. They commissioned Whistler to design a room to provide the proper environment for the collection. The result was the Peacock Room which is now in the Freer Gallery in Washington, D.C.

Daniel: Could a sense of taste be developed in a potential architect?

Hays: You might have him see some horrible examples, some mediocre things. Then for comparison, I would feed to him, not too rapidly, a few really good things. Not the supreme ones.

Hays: He isn't ready for them.

Daniel: At what age would you do this? When he is a very little boy would you make him aware of natural things first?

Hays: I think so. I'm glad you spoke of that. You know John Galen Howard's son Robert is a very fine sculptor. Many years ago, when "Bob" was about ten, the following incident occurred: this was at a camp conducted by Frederick W. Koch, a great teacher of Geology. A group of the boys was out walking. Fred and I were walking a bit behind them. Presently we came to "Bob" Howard, standing and looking intently at something lying on the trail. Koch asked, "Well, what are you looking at, Bob?"

He said, "I'm looking at that pebble and I'm wondering if anybody in this world ever stopped to give that pebble a second thought." At home his chief relaxation was drawing locomotives; out in the open he gave heed to that pebble!

"The object of a journey is not only to reach the destination but to take pleasure by the way."

Daniel: What you're saying then is that perhaps the artistically perceptive person simply is perceptive. This isn't something that you put into him by education.

Hays: That's right. There is a something unaccountable!

Now, let's consider this thought: that you can not infuse good taste. It can't be done. You might stimulate improvement if you happen to be "inspirational" but that's a

Hays: very big "if" for the inspirational teacher is much too rare.

There is always the concern, for most of us, about "making a living," with building up status to keep up with the Joneses. It's a hard world in which we live and good taste, whatever that means, shall we say, conservatively, is not a premium at the present time. I do not think that people deprecate you if you happen to have and esteem some degree of good taste. They may even tolerate you (!) and smile a little at the naive idea. They imply efficiency from good taste. This idea is far from being true.

Daniel: What are some examples of good taste on the campus?

Hays: Stern Hall is in excellent taste. I think Giannini Hall is not bad taste. The Library was in good taste but terribly unrealistic.

Everybody will not agree with me but I think the new residence halls are in excellent taste in terms of the present criteria.* I know it is going to be counter to most opinions. For instance, a couple of days ago, I met Allan Temko, the man who wrote the book on the biography of a cathedral. "Bill," he said, "I think those residence halls up there are perfectly terrible."

*Units I and II, the complex including Freeborn, Chaney, Putnam, Deutsch, Davidson, Griffiths, Cunningham, and Ehrman Halls.

Hays: "Good. Why are they terrible?"

"Well," he said, "why all that waste of space? And why all those pagodas in there?"

I said, "Some presumably expert people and fairly competent designers saw it that way. And certainly a very expert jury agreed when they awarded the competition."

Daniel: You have worked on an immense architectural output ranging from the stock show pavilion to commemorative plaques. Among all these designs, which please you most?

Hays: Well, I regard the grill at the Bohemian Grove as one of the most distinguished things I've ever done. If I were picking five, that grill certainly would be one of them; Giannini Hall would certainly be another; my clinic building in San Francisco certainly another; my gymnasium at Davis would certainly be among them.

Daniel: That makes four; what about your fifth?

Hays: I don't know. I would have to think about the things I regard as modern architecture. I was brought up, as all of my generation were, as performers in an historic style. For example, my Oakland Church is a building of which I was, and still am, rather proud. But that is pure English Gothic except the little tower, the flêche, rising above the tower, which is taken from a little church near Mont-San-Michel in France.

Oh, yes, I would certainly select my first building, Houston Hall, the students' center at the University of

Hays: Pennsylvania because that is the thing that seems to have
put me "on the map."

PRELIMINARY DRAFT OF A PERSONAL HISTORY OF THE PROFESSION
by William Charles Hays (10-25-50)*

Mr. Ralph T. Walker
101 Park Avenue
New York, N. Y.

My Dear Ralph Walker:

I seem to have mislaid a recent letter of yours in which you ask that I draw some contrasts in our profession from my earlier days to the present time.

Let us refer to the current (1950-51) edition of Who's Who and I quote, "Walker, Ralph Thomas, born November 28, 1889," (page 2859); and further, "Hays, William Charles, born July 7, 1873," (page 1184). On the day when you were born Milton Bennett Medary, Jr. and I, close friends, were in our senior year in high school. The following year we entered the University of Pennsylvania; Medary to study architecture, I to study chemistry. The School of Architecture, as represented by our dearly loved

* Professor Hays gave the interviewer the following draft of a letter he wrote. It was apparently incompleated, and it is not clear whether Hays or a copyist is responsible for some missing words and the question marks.

Warren Powers Laird, was not yet in existence. "Popsy" Laird came to Pennsylvania during our freshman year. We had a loose-jointed system of visiting critics, one of whom was Frank Miles Day. For myself, I finished my freshman year with sophomore standing in chemistry and physics. On the advice of Professor Richards, who was teaching us freehand drawing, I switched into architecture. That same year Medary went into Day's office for his summer vacation and incredible as it then seemed, was offered \$25 a month if he would give up the continuation of his college training and go on with Day. May it be mentioned that at that time the relatively rare college graduate in architecture worked for nothing in any respectable office and might have been put on a \$25 salary at, shall we say, six or eight months. The young man entering without college training was expected to work not less than two years without pay. In the better offices, the families actually paid the firms to take their sons in.

Having myself transferred to then aborning school of architecture, I continued and graduated in 1893. "Popsy" Laird used to introduce me as the "grand dad" of the School, for I graduated at the head of a class numbering three, which was the baby group when Laird came to Pennsylvania.

Have I seen changes in the profession! For the better? For the worse? ¿Quién sabe? Complete? Without a doubt! Boy,

I have seen it all--personally, I knew all of the great names. McKim, Stanford White, Tommy Hastings, John Carrère, D. H. Burnham, and the Boston fellows, even to dear old R. Clipston Sturgis, Sr. (And by the way, his son worked in my office in San Francisco shortly after the San Francisco earthquake.) I served for a number of years on Institute committees with both Clipston Sturgis and Ralph Cram, and Cram was consulting architect with me on the First Presbyterian Church in Berkeley. I think, by the way, our total conference consisted of about four or five hours when I went from San Francisco to Boston, and all but the last hour was spent delightfully in the Tavern Club with Clip Sturgis and Frank Bacon. Oh, yes, I knew Henry Bacon quite well, too. Henry, by the way, told me one time in San Francisco, that to his great disappointment his work (may I add the adjective "superb") on the Lincoln Memorial in Washington had never brought him an additional cent of commission. Have I seen changes!

I am enclosing photostatic copies which are informative, even though they might be construed as a bit bombastic. One goes back to the spring of 1894 and the competition for what was then known as the "Students' Hall," later Howard Huston Hall, at the University of Pennsylvania, which was the first college students' union building in America. Through a technicality in this announcement, the name of Milton Bennett

Medary, Jr. was not permitted to appear. May I say that Med's contribution was far greater than mine, but at least we two kids did land the first two prizes and the job, and before either of us was twenty-one years old. That was in the spring of 1894. Harold Stassen, personally, told me here in San Francisco last week that our building is still one of the most effective and enjoyed buildings on the Pennsylvania campus. Neither of us being of age, we invited Frank Miles Day to associate in order to make the paper work legal. May I say that beyond that, the building is largely Med's and mine. Before it was quite finished he left for Europe, but I saw it through to completion and after the dedication, just before Christmas in 1895, I made my arrangements to go overseas--sailed on January 8, 1896 and in two weeks was one of the first students, shall I say "informal," at the newly born American Academy in Rome with Austin W. Lord as its director. Two years thereafter, I was back legitimately on my scholarship in the new quarters of the Academy, then in the Villa Aurora, where my associates were Hermon MacNeil (sculptor) and George Breck (painter). It was there and then, by the way, that our group celebrated a twenty-fifth birthday party in honor of ourselves, put on by W. Somerset Maugham, with whom, by the way, I exchanged letters on his seventy-fifth birthday last year.

I have referred to some of the great names of my acquaintance

through the long years. In the beginning, of course, the names with which we were locally familiar were in the long run less conspicuous. My own orbit was then limited and Philadelphia was, shall we say, ultra-conservative, if not naive. It is true, as I look back, that in the early days the picture of a typical architect was of a man of moderate height; he was slight (?) if not rather hollow-cheeked, and with a punctilious trimmed Van Dyke beard. He smoked continuously and had a way of muttering through the right or left hand side of his mouth around the stem of his pipe. As an example, the first office in which I ever worked (?) was that of Yarnell and Goforth (William H.). Goforth was an ideal example of the "type." And, by the way, two other of the greatest influences in my life, Walter Cope and John Galen Howard, were similarly equipped, though both were non-smokers. But Yarnell! Yarnell was tweedy, rather loudly tweedy--but with discretion. He was a fox hunter, very active in the Radnor Hunt. I never saw him wearing his pinks, nor with his shiny boots, but when there was a tang in the autumn air, Yarnell was off to the fields, the fences, and hedges.

Did I have one thrill when I had nothing to do with design! And of course in those days, a job--as such--was seldom mentioned. I was sent on a mysterious errand when I was a sort of apprentice (the word "aspirant" being part of L'École des Beaux-Arts came in ten years later along with parti, esquise, calcue, charette, and the rest of the lingo). I carried a mysterious note to a

client and then, for the first time in my life, I saw a check for \$250.00--being a payment of professional fee and for which I very proudly gave a receipt in the name of the firm and signed with my initials--which had, again, never appeared before in a "transaction."

I am speaking now also of a day in which the competition was much in the picture--not such competitions as we later had, with official programs, judges and the program forming a contract between the promoter and the competitors, but free-for-all; and my recollection seems to be of surprising competitions for big, rambling hotels in the mountains of North Carolina. Many of the Philadelphia offices had such drawings hanging on the walls. They were picturesque and rambling, with high-pitched roofs, for apparently North Carolina was awakening. In fact, R. Morris Hunt was then building the first Biltmore Chateau for George W. Vanderbilt. More of these perspective drawings were startling renderings in water color. There was a Yarnell and Goforth, and one or two others of my early acquaintance were made by Francis H. Kreuss, who made his headquarters office and home in the Y & G office. He, too, was of the sartorial and hirsute type belonging to his profession. He was said to be a heavy drinker. Those who were large spenders went, of course, to Hughson Hawley. In my own memory, I need only contrast a typical Hughson Hawley rendering with those of Hugh Ferriss, made, say

three decades later. To me, this contrast symbolizes the utter change in point of view and in the spirit of architecture. One notable exception to the "typical" perspective of a hotel competition was that of Carrère and Hastings for the Ponce de León Hotel at St. Augustine, Florida. Spanish in type, with a low tile roof, it was an exquisite drawing of fine design made by Tommy Hastings himself. The firm had then only recently gotten on the map. Later I got to know him moderately well when Paul Davis and I, as the design faculty (1902-04) at the University of Pennsylvania, had Hastings, Cass Gilbert, and Henry Hornbostel as our collaborating "visiting critics."

I have on my desk Volume 5 (1898) of the Architectural Review. In it the first article is Bertram Goodhue's amazing portrayal in word and picture of "The Villa Fosca." Another article, "The Garden as an Adjunct to Architecture" by R. Clipston Sturgis; and still another, "The Spirit of Design at L'Ecole des Beaux-Arts," by John Galen Howard. I find, too, in the editorial for October 20, and at that time strangely prophetic, criticism of the awards of the prize which had just been made in the Phoebe Apperson Hearst Competition, the first at the University of California, which reads in part: "The award indicates clearly that classic architecture in large ensemble is preferred by a large proportion of the leading architects of this decade. This is but natural, the architectural schools

teach it and the judges in the competition were graduates of the schools . . . Is this the most desirable quality for a University which has many branches of study in its curriculum and all types of men within its walls?" In a later article, an eminent French architect published his views of American architecture, the illustrations of which begin understandingly with the Library of Columbia University, and end with Louis H. Sullivan's Condict Building. Significantly this writer observes "Steel construction is the newest type and the most interesting for a foreigner because it is fully American. When we say it is only utilitarian and practical, we diminish nothing from its worth, for has not the practice of architecture always been a utilitarian one, and here I witness, without misgivings, the return of architecture to practical industry and the of those graces and variations to which we are accustomed."

Too, the significant forces in the training of a young architect were the architectural magazines and the architectural clubs. The latter were extremely active in actual study of design, since at the time of which I write there were only four or five architectural schools in the country. The so-called documents--meaning architectural books and photographs--were an inevitable adjunct for, with one or two exceptions in the Middle West, it was a completely eclectic field in which we worked, and so we find in the then treasured "Brochure Series" of architectural illustrations published in

January of 1895, "A well-selected collection of foreign photographs has come to be as necessary and invariable a feature in a well-equipped architect's office as good drawing instruments or as Vignola's treatise on the Roman Orders . . . It is the purpose of the BROCHURE SERIES to place in the hands of draughtsmen a most carefully selected series of photographic reproductions, chosen both for their educational value and their usefulness as practical reference material for every-day work."

In the first index ever published by the Brochure Series, we find under "Club Notes" twenty-five architectural clubs; they range from Boston to San Francisco. Of this group perhaps half a dozen were purely social; the rest were very active and serious indeed in their competitive method of training in design. It happens that Med and I, immediately upon finishing college, were elected to and became active in the T Square Club in Philadelphia, which was then by all the odds the in the country. My own interest in it was continuous and upon my coming to California to join John Galen Howard in 1904 I resigned my second term as president of the club.

The Brochure Series published practically every month a series of "Club Notes," all of which were at that time exciting reading for hundreds of the younger group and to a considerable extent to some of our elders.

In Volume 3 (1897) of the Brochure I find the following: "At the recent 'IV^e Congress international des Architects,' a congress organized by the Société Central d'Architecture de Belgique to mark the twenty-fifth anniversary of its foundation, three hundred delegates were present, representing fourteen different countries. The American delegation consisted of Mr. George Totten, who represented the U.S. Supervising Architect of the Treasury, Mr. Albert Kelsey, who represented the 'T Square Club' of Philadelphia, and Mr. James T. Kelley of Boston. Mr. Kelsey delivered to the Congress an address in French, of which we subjoin a translation," in which Mr. Kelsey outlined the purpose and history of the club, mentioned some of its officers and included the following: "But we are still waiting with impatience for the appearance among us of a style which shall mark and be inspired by our own times,--a style modern, national and indigenous. (Par.) "Now, we of Philadelphia are actively in search of this modern and national style . . ."

Here again significantly in May 1896 in the items in the "Club Notes" we find: "Walter Cope, heading the Architectural delegates to the Fine Arts League of Philadelphia, has succeeded in getting a special committee of select counsels, who were appointed to look into the proposed new boulevard scheme, to recommend that the boulevard from the City Hall to Fairmont Park be immediately placed upon the city plans."

Note.: NOVEMBER 10, 1950

"Epitomize" the change from the old to the new in the self-sacrifice of John Galen Howard. It was he in my experience who gave up every ideal which we had visualized in our profession to be overwhelmed by new points of view. No one could have known that quite so well as I because to a point I shared it with him, but seeing the world ahead made not entirely reluctantly the inevitable adjustments. As he faded out I took his place.

PARTIAL INDEX

- American Institute of Architects, 56,97,103-06,110,133,134
 Architectural League of America, conventions, 56-64,107
- Bacon, Henry, 107,109,233
 Baker, Frances, 216
 Bakewell, John, 105,108,111
 Barrows, Mrs. David P., 148,149
 Barrows, David Prescott, 113,118
 Beaux Arts Society, 42
 Bennett, Edward H., 90,91
 Berkeley, architecture, 136,137; society, 137-43; clubs, 139; real estate, 141-43
 Berkeley Realty Syndicate, 141,142
 Blake, Anson, 139
 Bliss and Faville, 100,103,104
 Boese, Henry A., 70
 Bohemian Club, 112-20,153; the Grove, 113-20; members, 118, 119
 Bragdon, Claude Fayette, 60,61
 Brown, A. Page, 98
 Brown, Arthur, 90,102,108,111,184,190
 Buckingham, George, 178,179
 Burnham, D.H., 90,91,99
 Burnham Plan, 84,90,91
- California State Office of Architecture, 82
 Cardwell, Kenneth, 98,99
 Chermayeff, Serge, 132
 Cloyne Court, 138,140,141,148,177
 Cope and Stewardson, 24,25,28,30,38,70
 Coxhead, Ernest, 100,137,158
 Crusheau, Maurice, 181
- Day, Clinton, 101,102
 Day, Frank Miles, 15,21-24,27,28,30
 Derleth, Charles, 81
 Doe, Charles Franklin, 162
- Earl, Guy, 178,179
 Ecole des Beaux Arts, 30,31,42,47-51; entrance exams, 42-47
 Evans, Robert, 193,221

Faville, William (Bliss and Faville), 106,107

Galloway, John, 77ff-90,95,96,101,113,169

Gillette, James, 81,82

Gilman, Roger, 46

Godefroy-Freynet, atelier, 42,43,45

Greene and Wicks, 100

Gregg, John, 123,124,184

Harris, Harvey, 71

Hart, H.H., 140-42

Havens, Frank, 141

Hays, William Charles, family, 1-6; schooling, 3-9; choice of architecture study, 10-14 (see University of Pennsylvania, and Ecole des Beaux Arts); employment in Philadelphia architectural firm, 21-28; travel and study in Italy, 1896, 30-37,47; cycle tour of England, 1898, 38-41; trip to California, 1903, 64; with John Galen Howard office, 64-92; establishes Hays office, 92-96; Bohemian club member, 112-20; and University of California College of Architecture, 121ff-135; Berkeleyan, 136-43; and U.C. campuses, 144ff-225; on good taste and his own work, 226-30

Hearst Competition, 68,97 (see U.C. Berkeley, Benard Plan)

Hearst, Phoebe Apperson, 100,136,137,225

Hillside Club, 139

Hobart, Lewis P., 214

Hoover, Ira, 69,70,137,138

Hornbostel, Henry, 110

Howard, John Galen, 64-69; office staff, 69-72; office work, 72-76, partnership with Galloway, 77-90; Mission Street office, 83; post-fire work, 84,85; and 91-93,95,96,103,106, 107,113,121ff-146,157ff-183, 241

Howard, Mary, 66,68,125,126

Howard, Robert, 227

Howell, John, 86

Howell, _____, 178,179

Huber, Walter, 183,223

Hunt, Thomas Forsythe, 123

Hutchinson, Claude, 182

Italian colony, San Francisco, 85

Keeler, Charles, 139,140

Kelham, George, 106,107,192,193

Laloux, atelier, 42,45,65
 Lansburgh, Al, 105
 Lawrence, Ernest, 119,120
 Lawson, Andrew, 163,164
 Lempke, Max, 71
 Leuschner, Armin, 138
 Lynch, Frank, 216

Markwart, Arthur, 77,80,86,178
 Mason-McDuffie, 141,142
 Maybeck, Edward, 68,98,99,107-09,139
 McKim, Mead and White, 25,30,65,70,100,107,109
 Medary, Milton W., 21,25-28,231-34,239
 Mendelssohn, Eric, 132-35
 Merritt, Ralph, 171,177-79
 Millberry, Guy S., 217,218
 Miller, Adolf, 137,138,148,154
 Mitchell, Lucy Sprague, 137,138,148,153-56
 Moffitt, James, 177
 Moore, C.C., 106,107
 Mullgardt, Louis, 105,107-11

Newsom Brothers, 99

Panama-Pacific Exposition, 103; architecture of, 106-111
 Perry, Warren, 133,184
 Pissis, Albert, 97,99,106
 Polk, Willis, 100,103,104,106,107

Raibile, Bill, 92
 Ratcliff, Walter, 70,71
 Rickard, Mr. and Mrs. Arthur, 138,139
 Ruef, Abe, 91

San Francisco architecture, pre-1915, 97,98-111; and the
 earthquake and fire, 70,79,80
 San Francisco Society of Architects, 106
 Scott, W.F., 70
 Sloss, Max, 72-74,77
 Smith, Borax, 141
 Spencer, Robert, 58,61,62
 Sprague, Bessie, 121,129-31
 Spreckels, Rudolph, 87
 Sproul, Robert Gordon, 194,217,218

Stebbins, Lucy, 197,198
 Stephens, Henry Morse, 118,119
 Stern, Jacob, 74-76,84
 Stetson University, 52-54
 Sturgis, Clipston, 233,237
 Sullivan, Louis, 57,60-62

T-Square Club, 15,239,240
 Taggart, Frederick, 165,166
 Terry, Walter, 214
 Thomas, John Hudson, 70,128,140
 Town and Gown Club, 139

University of California, Benard Plan, 159ff-189,237,238
 University of California, Berkeley, buildings: Agriculture Hall, 173,180; Boalt Hall, 172,188; California Hall, 160, 161,172,173,187; Campbell Hall, 225; Chemistry Building, 101; Doe Library, 145,146,159,162-73,185-87,228; Giannini Hall, 181-83,228; Hilgard Hall, 180,182,183; Lewis Hall, 188,189; Life Science Building, 192,193; Memorial Stadium, 136,174-79; Mining Building, 66,68,136,138,159-61,225; President's House, 98; Sproul Hall, 190-92
 University of California, Berkeley, Campus Development and Building Location Committee, 184ff-89,196
 University of California, and City of Berkeley, 208
 University of California, Berkeley, Department of Architecture: beginnings, 121-24; landscape architecture, 123,124; engineering, 124,125; history of architecture course, 126-29; Bessie Sprague and the office, 129-31; Eric Mendelssohn (the department in the 1940s), 132-35
 University of California, Berkeley, student housing, 194-207, 228
 University of California, Davis, campus architecture, 222-225
 University of California, San Francisco, campus architecture, 212-221; dental clinic, 217,218; Langley Porter Clinic, 219
 University of Pennsylvania, School of Architecture, 14-19

Vickery, Atkins and Torrey, 87

Warnecke, Jack, 201,202
 Wheeler, Amey, 147-49
 Wheeler, Benjamin Ide, 77,144-53,194
 Wilson, Frank, 86,137
 Wright, Frank Lloyd, 56-61
 Wurster, William, 123

Young, C.C., 141,142
 Young, Harriet, 71

